

ECLECTIC  
SHORT-HAND.



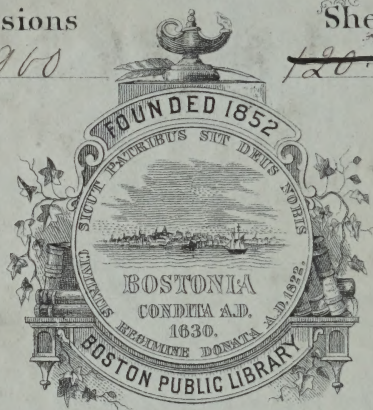
J. G. CROSS.

2119.18

Accessions

380.960

Shelf No.

~~120.52~~

Received J. 26. 86

(Oct., 1885, 20,000)

## BOSTON PUBLIC LIBRARY.

One volume allowed at a time, and obtained only by card; to be kept 14 days (or seven days in the case of fiction and juvenile books published within one year,) without fine; not to be renewed; to be reclaimed by messenger after 21 days who will collect 20 cents besides fine of 2 cents a day, including Sundays and holidays; not to be lent out of the borrower's household, and not to be transferred; to be returned at this Hall.

Borrowers finding this book mutilated or unwarrantably defaced, are expected to report it; and also any undue delay in the delivery of books.

\*No claim can be established because of the failure of any notice, to or from the Library, through the mail.

The record below must not be made or altered by borrower.



CAPR 2

194

7 Feb 1

1941 FEB 7

1941 FEB 7

8/6/4  
under Spec.

crd







## THE ADVANTAGES OF ECLECTIC SHORT-HAND.

---

We claim that the demonstration of the following four propositions is an unanswerable argument why the short-hand student should adopt Eclectic Short-hand:

- |                        |                                |
|------------------------|--------------------------------|
| 1. It is the briefest. | 3. It is the easiest to write. |
| 2. It is the simplest. | 4. It is the most legible.     |

### DEMONSTRATION OF THE PROPOSITIONS.

PROP. 1.—In December, 1880, *Browne's Phonographic Monthly*, then the leading stenographic journal, published comparisons of twenty-five of the best systems in existence, giving the writing, in all the systems, of a stanza of five lines. The Eclectic writing of the stanza contained, by actual computation, 14 per cent less than the briefest of the others (Graham's), and 49 per cent less than the longest (Lindsley's), and was 30 per cent briefer than the average of all of them; *hence the briefest system.*

PROP. 2.—It is the only system of the twenty-five which is based on the English alphabet. It contains less than fifty word signs, and has no exceptions to rules; *hence the simplest system.*

PROP. 3.—It is the only system of the twenty-five which dispenses with vertical characters, writing with characters in three directions instead of four, and the only system of connective vowels similar in form to the consonants, and with a single exception the only light-line system; *hence the easiest system to write.*

PROP. 4.—It is the only system of the twenty-five that makes as free use of vowels as of consonants, and while writing words with less strokes, still by its principles writes words more fully and with less memorizing of word signs than any other of the twenty-five. It also has no vertical strokes to become confounded in rapid writing with similar oblique characters; *hence the most legible system.*

That the force of our demonstration may be more apparent, we give the writing of the Lord's Prayer by Pitman, Graham, Munson, Lindsley, and Eclectic Short-hand, and we only ask attention to the more uniform direction of the lines in the Eclectic, their easier combinations, and the fewer number of strokes, and remark that, at the same time, the Eclectic writing is more full than that of either of the others. Pitman has 111 strokes, Graham 85, Munson 88,



# ADVANTAGES OF ECLECTIC SHORT-HAND—Cont'd.

Lindsley 95, Eclectic 66. Adding the strokes of the first four we have 379; divide this sum by four, and we have 94, the average number of characters by Pitman, Graham, Munson, and Lindsley; from this average subtract the characters required in the Eclectic writing, and we have 28, which is 42 per cent. of the Eclectic writing.

*Pitman.*

Handwritten shorthand for Pitman, showing various strokes and symbols.

*Graham.*

Handwritten shorthand for Graham, showing various strokes and symbols.

*Munson.*

Handwritten shorthand for Munson, showing various strokes and symbols.

*Lindsley.*

Handwritten shorthand for Lindsley, showing various strokes and symbols.

*Eclectic Shorthand.*

Handwritten shorthand for Eclectic Shorthand, showing various strokes and symbols.

## A SUCCESS IN AMANUENSIS WORK.

**"With less than two months' instruction, I could report any ordinarily rapid speaker."**—C. Q. THORPE, *Chariton, Iowa.*

**"With a comparatively small amount of study, in three months I acquired a speed of 135 words per minute."**—J. E. CHALLENGER, *Stenographer with Philadelphia and Reading Railroad, Philadelphia.*

**"After one month's lessons in Eclectic Short-hand, and some daily practice for two months, I could easily write 150 words a minute."**—E. ELOISE BAKER, *Stenographer with The Current, Chicago.*

**"At the end of four weeks' study I found myself able to write faster, and to transcribe more readily, than I could after studying Munson's system four months. I studied Munson under a very able stenographer. This system I have studied alone."**—H. G. STRIPE, *Stenographer with Union Pacific Railway, Omaha.*

**"After less than two weeks' instruction in Eclectic Short-hand, without any previous knowledge except a partial knowledge of the principles, I was able to use it with the greatest satisfaction in general correspondence work, and have never experienced the least trouble in transcribing my notes."**—W. A. SMOLLINGER, *Covenant Mutual Benefit Ass'n, Galesburg, Ill.*

**"The comparative ease with which the Eclectic Short-hand is written is truly wonderful. I am now writing 160 to 170 words per minute."**—W. W. WHITE, *Stenographer to N. & G. Taylor Co., Philadelphia.*

**"I have frequently written at the rate of 180 words a minute, afterward reading my notes with the same facility as though taken at a moderate speed."**—JOHN F. STETLER, *1921 Walnut St., Philadelphia.*

**"I commenced the study of Eclectic Short-hand the 12th of June, and on the 15th of August following I accepted a position as amanuensis with one of the largest firms in Chicago, which position I still hold. The system is easily acquired, and is just the thing for practical work."** JENNIE A. WELLS, *Stenographer to McCormick Harvesting Machine Co., Chicago.*

**"I have had an Eclectic employed in my office for over a year, and I have never yet had to have a transcript rewritten or corrected on account of misinterpretation of the notes. From the experience I have had with the system, I consider it one that can be rapidly written, and read like print."**—J. E. STUART, *Postoffice Inspector, Chicago.* [Miss LENORE MOONEY, the lady referred to, after two months' study, reported and transcribed a speech delivered in court at the rate of 1,617 words the first five minutes, or an average of over 200 words per minute.]

**"I have devoted one-half of my time during a period of three months to the study of Eclectic Short-hand, and have had occasion to apply it daily in taking from rapid dictation letters pertaining to five distinct branches of business, frequently where the mistake of one word would have been vital to the transaction under consideration, and have found the system rapid, legible, and perfectly reliable. I believe it simply impossible to overestimate its utility to anyone contemplating a thorough business education."**—C. R. SMITH, *North Dakota Loan and Trust Co., Jamestown, Dak.*

## A SUCCESS IN COURT REPORTING

WHERE THE GREATEST ACCURACY AND SPEED ARE REQUIRED.

**From the Hon. J. J. Phillips, Judge of Fifth Circuit Court, Ill.:**

"I have had reporters on the *Chicago Times*, *Missouri Republican*, and *St. Louis Globe-Democrat* report speeches made by myself, whose work was nothing like as correct as that done by Eclectic students in court under my observation."

**From the Hon. Owen T. Reeves, Judge of Eleventh Circuit**

**Court, Ill.:** "Mrs. C. P. Remine, an Eclectic writer, has been engaged as a short-hand reporter in this Circuit Court several years. I have examined the transcripts of her notes taken in cases tried by me, and I regard her a competent short-hand reporter in taking evidence."

**From the Hon. N. F. Pillsbury, Judge of Eleventh Circuit**

**Court, Ill.:** "After a term of about three months, one lesson daily, in Eclectic Short-hand, my daughter is able to correctly report as fast as an average speaker will talk, and appears to have no difficulty in reading the notes afterwards."

**From Gen. John McNulta, Master in Chancery, Bloomington,**

**Ill.:** "In October, 1883, Miss Shinn was called upon to report a case before me. Her services were called for with much reluctance on my part, as I was informed that she had devoted but about THREE MONTHS to the study of Eclectic Short-hand. Since that time she has done substantially all the reporting of the contested chancery cases before me. Her speed is adequate, and her reports are absolutely accurate verbatim reports. She reads her notes when called upon with as much ease and facility as she would a printed article from a newspaper, and reads old notes with as much ease as fresh ones. I have never known a stenographer who wrote more accurately, or who read with as much facility."

**From Miss Mary S. Minor, Court Stenographer, Dallas,**

**Texas:** "After a series of six lessons, and a few hours' daily study for three months, I was able to *report court testimony*, and to read my notes as readily as long-hand. Such is the simplicity of its construction, the flexibility of its lines, and its perfect legibility, that the work necessary to attain verbatim speed is *only pastime*." [Miss Minor writes 180 words a minute.]

**From Sims Ely, Official Reporter Eighth Judicial District,**

**Kas.:** "Having used the Eclectic system in court reporting, I speak advisedly when I say that it is fully capable of meeting *every possible requirement*. As to the time required to learn the system, I regard it as settled beyond controversy—not alone by my experience, but that of others known to me—that all the proficiency requisite for general reporting of every description, can be acquired in three months of constant study."

**From R. L. Davidson, Official Reporter Nineteenth Judicial**

**District, Kas.:** "In my examination for this position I averaged 169 words per minute for five consecutive minutes." [He had studied but ten weeks.]

**From E. B. Sherman, Master in Chancery, Circuit Court of the**

**U. S., Chicago:** "Miss Kate S. Holmes has been doing stenographic work in my office for several months, and although without previous experience, except in ordinary office matters, is doing very satisfactory work. Judged by its practical results, the Eclectic system must possess some positive merit, and one desiring to acquire the stenographic art should carefully examine its claims."





DIAGRAM

SHOWING THE DERIVATION

OF THE

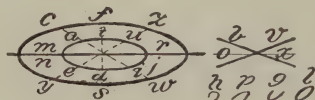
ALPHABET OF ECLECTIC SHORT-HAND

FROM

FLATTENED ELLIPSES,

THE

MOST EASILY AND RAPIDLY EXECUTED OF ALL OUTLINES.



FACILE LINES, RAPID MOVEMENT, INTERDEPENDENT.

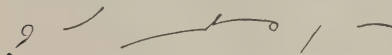
# ECLECTIC SHORT-HAND:

## WRITING BY PRINCIPLES INSTEAD OF ARBITRARY SIGNS,

FOR GENERAL USE AND VERBATIM REPORTING.

By J. GEO. CROSS, M. A.,  
PRESIDENT OF THE CENTRAL COLLEGE OF ECLECTIC SHORT-HAND, CHICAGO.

WRITING IS THE CONSERVATOR OF THOUGHT.



NINTH EDITION.

THOROUGHLY REVISED AND COMPLETED.

CHICAGO:  
S. C. GRIGGS AND COMPANY.  
1885.



Copyright, 1878.  
By S. C. GRIGGS AND COMPANY.

Copyright, 1882.  
By S. C. GRIGGS AND COMPANY.

Copyright, 1885,  
By S. C. GRIGGS AND COMPANY.



TO GEORGE YEAGER, M.A.

FOR HIS ARDENT ESPOUSAL OF THIS SYSTEM OF PHONOGRAPHY IN ITS INFANCY,  
AND HIS SUCCESSFUL EFFORTS AS ITS CHIEF APOSTLE, THIS  
BOOK IS AFFECTIONATELY DEDICATED.





## PREFACE.

---

THIS system of short-hand writing has been before the public long enough to demonstrate, or to refute, the claim that it is the easiest to learn, the simplest in structure, the briefest, and yet the fullest phonetic writing of the language which has yet been devised, and it still lives.

This edition is a thorough revision of all the previous editions, containing such modifications of the several principles and expedients as practice has shown to be valuable.

The plates for this edition are entirely new, and are made by the phototype process. Not a line of engraving, but everything is as if fresh from the pen of the rapid writer. Written at a rapid rate, they represent such work as is of the greatest value to the learner, because they are easy and rapid, instead of labored and slowly engraved outlines. The learner will see in these sample pages of a pure, natural, easy style of reportorial short-hand precisely what he must be able to do, and the reading of these will be in effect the same as reading his own perfectly written verbatim notes.

The last vestige of vertical characters is eliminated from this edition, even the vertical ticks. All the characters now are either left oblique, right oblique, or horizontal, and so similar to the movements of long-hand, to which the hand is already accustomed, that the ease with which they are written is worthy of attention. The author feels safe in characterizing it a *free-hand* short-hand.

The modifications in characters and contractions which have been made are those which have appeared in "The Exponent" during the last two years, and have been generally adopted by writers of the system.

The diphthong *eu* has been added to the *e* position.

All the contractions of the system are now merged in a chapter on "Syllabication," as they provide means by which almost all syllables are expressed by a single, or a continuous character. This is not a new fact, or series of facts, but a new dressing of the established principles of the system, which will commend itself to all practical stenographers.

Several pages of new reading matter, phrases, and valuable lists of words are added.

In place of the supplement found in several previous editions, this has a chapter on the amanuensis and type-writing which adds to the value of the work.

Projected on a new plan, a system of writing by principles, or rules, without exceptions, a system almost without word signs, writing words more fully, yet with less strokes than any other, it could not have sprung into being, full-fledged, but has had a growth. When first presented to the public it was favorably received, and, for a work of its character, has been widely studied. It is now practically employed in commercial, legal, and general reporting in all parts of the country.

The modifications of the present edition are made to add stability, to give facility in writing and reading, to lighten, if possible, the load of the growing army of toilers with the swift pen.

THE AUTHOR.

CHICAGO, ILL., October 31, 1885.

# CONTENTS.

---

	PAGE
ILLUSTRATIVE DIAGRAM, - - - - -	<i>Frontispiece</i>
PREFACE, - - - - -	7, 8

## CHAPTER I.

POSITION AND MOVEMENT IN WRITING, MATERIAL, ETC., -	13-18
LESSON I. ELEMENTARY STROKES AND MOVEMENT EXERCISES, - - - - -	19, 20
“ II. ALPHABET, - - - - -	21-26
“ III. COMBINING LETTERS, EXERCISES, - -	26, 27
“ IV. COMBINATIONS WITH HOOKS, LOOP AND CIRCLE, DOUBLE LETTERS, - - - - -	28, 29
“ V. SHADING FOR R, - - - - -	29-31
“ VI. PHONICS, DIPHTHONGS, <i>c, k, g</i> AND <i>j, s</i> AND <i>z, q, x</i> ,	31-35

## CHAPTER II.

ABBREVIATED SPELLING, - - - - -	36
RULES OF THE SPELLING REFORM ASSOCIATION, - -	36-39
RULES OF “CHICAGO TRIBUNE,” - - - - -	39
ABBREVIATION, - - - - -	39, 40
PRONOUNCING EXERCISE, - - - - -	41

## CHAPTER III.

### SYLLABIFICATION.

SYLLABLES DEFINED, - - - - -	42-44
PRINCIPLE I. THE WRITING OF INITIAL CONSONANT CHARACTERS IN SUCH A MANNER AS TO EXPRESS A FOLLOWING VOWEL, - - -	44-48

PRINCIPLE II. THE WRITING OF INITIAL VOWEL CHARACTERS IN SUCH A MANNER AS TO EXPRESS A FOLLOWING CONSONANT, - - - -	48-54
DIPHTHONGS, - - - - -	54
EXTREME POSITIONS, - - - - -	55
UNRULED PAPER, - - - - -	55
VOWELS, LONG AND SHORT, - - - - -	55, 56
PRINCIPLE III. LENGTHENING THE LONG CHARACTERS TO ADD <i>m, n</i> , - - - - -	56-58
ENLARGING THE SURFACE CHARACTERS TO ADD <i>t, d</i> , - - - - -	58-60
PRINCIPLE IV. SHORTENING THE SHORT CHARACTERS TO ADD <i>t, d</i> , - - - - -	60, 61
MAKING THE SHORT CHARACTERS MINUTE TO ADD <i>m, n</i> , - - - - -	61, 62
DIMINISHING THE SURFACE CHARACTERS TO ADD <i>l, ly</i> , - - - - -	62, 63
PRINCIPLE V. UNIFIED COALESCENT CHARACTERS, - - -	63
COALESCENT <i>r</i> , - - - - -	63
COALESCENT <i>l</i> , - - - - -	64
<i>Pl, bl</i> , - - - - -	64
<i>Cl, gl</i> , - - - - -	65
<i>Fl, fly, ly</i> , - - - - -	65
<i>Sl, zl</i> , - - - - -	65
COALESCENT <i>sp</i> , - - - - -	66
COALESCENT <i>sc, squ</i> , - - - - -	66
COALESCENT <i>sc, soft</i> , - - - - -	67
COALESCENT <i>sn, sm</i> , - - - - -	67
COALESCENT <i>w, — tw, thw, dw, sw</i> , - - - - -	67
COALESCENTS <i>xp, xt, xc</i> , - - - - -	68
COALESCENT <i>pr</i> , - - - - -	68
PRINCIPLE VI. UNIFIED UNCOALESCENT CONSONANTS, - - -	69
<i>w-s</i> , - - - - -	69
<i>p-ch, p-sh</i> , - - - - -	70
<i>n-s, n-c, m-s</i> , - - - - -	71



PRINCIPLE VII. REPRESENTATION OF SYLLABLES BY THEIR	
CONSONANTS, - - - - -	71
HOOKS AND CIRCLES, - - - - -	72
<i>p</i> INITIAL AND FINAL, - - -	72, 73
<i>g</i> INITIAL AND FINAL, - - -	73
FINAL <i>y</i> , - - - - -	73
<i>h</i> , <i>r</i> CIRCLE, - - - - -	73
<i>sh</i> , <i>ch</i> , <i>wh</i> , - - - - -	74, 75
PRINCIPLE VIII. THE ARBITRARY REPRESENTATION OF	
SYLLABLES, - - - - -	75
PREFIXES, - - - - -	76-78
SAXON PREFIXES, - - - - -	78
LATIN PREFIXES, - - - - -	79
GREEK PREFIXES, - - - - -	79
SUFFIXES, - - - - -	79
CLASSIFIED SUFFIXES AND TERMINATIONS —	
BY SIGNS ATTACHED, - - -	80-82
BY SIGNS WRITTEN ACROSS	
PRECEDING CHARACTERS, - - -	82, 83
BY SIGNS DETACHED, - - -	83-88
PRINCIPLE IX. THE OMISSION OF INITIAL LETTERS OR	
SYLLABLES, - - - - -	88
<i>Ac</i> , <i>ag</i> , <i>oc</i> ; <i>af</i> , <i>al</i> , <i>com</i> , <i>con</i> ; <i>em</i> , <i>en</i> ; <i>ex</i> ;	
<i>h</i> ; <i>in</i> , <i>im</i> ; <i>re</i> , - - - - -	88, 89

## CHAPTER IV.

WORD SIGNS AND PHRASE WRITING, - - - - -	90
PHRASE WRITING, - - - - -	90
FIRST METHOD, - - - - -	91, 92
SECOND METHOD, - - - - -	93
THIRD METHOD, - - - - -	93-95
SIMPLE PHRASES, - - - - -	95
COMMON LEGAL PHRASES, KEY, - - - - -	95, 96
CORRESPONDENCE PHRASES, KEY, - - - - -	96, 97
GENERAL ILLUSTRATIVE PHRASES, KEY, - - -	98, 99

ABBREVIATIONS, UNITED STATES, - - - - -	100
SYNOPSIS OF THE PRINCIPLES OF THE SYSTEM, - - -	101, 102

## CHAPTER V.

READING AND WRITING EXERCISES, - - - - -	103-108
--	---------

## CHAPTER VI.

## SHORT-HAND VOCABULARY.

CONJUNCTIONS AND PHRASES, - - - - -	109, 110
PREPOSITIONS, - - - - -	110
PRONOUNS, - - - - -	111
VERBS, - - - - -	111, 112
ONE HUNDRED WORDS, - - - - -	113
ALPHABETIC LIST OF WORDS, - - - - -	113, 114
FREQUENT SHORT WORDS, - - - - -	134-136
TWO FABLES, ÆSOP, - - - - -	137

## CHAPTER VII.

READING AND WRITING EXERCISES, - - - - -	138-182
--	---------

## CHAPTER VIII.

MISCELLANEOUS SUGGESTIONS, NOTATION, PROOF READ- ING, VERBATIM AND LEGAL REPORTING, - - -	183-199
--	---------

## CHAPTER IX.

WRITING EXERCISES—NINE LESSONS, - - - - -	200-228
---	---------

## CHAPTER X.

THE AMANUENSIS, - - - - -	229
QUALIFICATIONS, - - - - -	230-233
IMPORTANT SUGGESTIONS TO THE YOUNG AMANUENSIS,	233-236
COPYING LETTERS, - - - - -	237
WRITING MACHINES, - - - - -	238-240
SKELETON OF A LETTER, - - - - -	240
CARE OF THE MACHINE, - - - - -	241-244

# ECLECTIC SHORT-HAND.

---

## CHAPTER I.

---

### POSITION AND MOVEMENT IN WRITING.

To the writer of short-hand, as to the long-hand writer, correct position is of the utmost importance; both for its influence upon the health, and to promote ease and freedom of movement. Without unrestrained and easy movement there can be no boldness, no exactness nor grace in writing. There cannot be unrestrained movement without such posture as will conduce to it.

Whether, then, the writer sits or stands, the position of the entire person should be such as not only to allow the involuntary action of all the vital organs, but, also, the fullest possible freedom of all the muscles of the entire arm, hand and fingers. Thus unrestrained, writing can be continued hours without fatigue, while simply grasping the pen tightly, or resting the arm, the wrist or the hand heavily on the desk is sufficient to cause uneasiness and fatigue within a few minutes. Especially will the bending forward to the right or to the left of the head, shoulders, or trunk, so hinder the action of the vital forces as in a short time to cause a sense of unrest, cramping and impoverishing the style of writing, finally

producing permanent ungracefulness in attitude and action, with an enervated and diseased condition of the entire person.

As movement cannot but depend on the position of the writer, so the character of the writing depends on the movement. To illustrate: if the pen be so held in the fingers, and the arm so placed on the table, that the top of the pen-holder points over the shoulder, then the natural movement of the fingers will produce writing of the ordinary slope, but if the hand is rolled over to the right, so that the pen-holder points away from, instead of toward, the person, the movement of the fingers will naturally produce the back-hand style of writing, while holding the pen so that the holder is turned neither to the right nor the left, but is held in a line with the arm, will produce a style of writing nearly or quite vertical, producing lines sloped either to the right or left with equal facility.

The last-named position is the proper one for the writer of short-hand; because the alphabetic lines, instead of following a uniform direction, as in long-hand, are written in various directions, viz, horizontal, sloping to the left, and to the right; and this pose of the pen is best adapted to these varying movements.

To secure this position, lay the hand on the desk so that the knuckle of the forefinger will be turned upward, the hand and arm rolling a little to the right from the position for long-hand. The pen should be held firmly, but not tightly, between the thumb and first two fingers, placing the end of the thumb against the holder opposite the first joint of the forefinger. The pen should extend



far enough below the fingers to touch the paper without special effort. The third and fourth fingers should bend under the hand and away from the first two, resting on the paper, thus supporting the hand, and rendering the movement of the thumb and pen-fingers freer. The arm and hand should lie on the desk, with the least possible weight, that the movement in any desired direction may be unimpeded. A heavy rest at any point will hamper that freedom of stroke necessary to all good writing, and especially so to easy short-hand. The writer must learn to avoid any rigidity of muscles caused by resting heavily, holding the pen tightly, or stiffening the arm, hand or fingers; all of which must be easy and flexible, as only under such conditions can the highest skill in execution be acquired.

It is the practice of some writers to hold the pen-holder between the first and second fingers, instead of the thumb and forefinger. This position is sufficient for the movement of the arm, but the pen between the fingers forces them apart, and the movement of both is against the pen-holder, instead of on, and in harmony with, each other; hence it should not be practiced in short-hand, in the execution of which the finger movement is so essential.

A habit of bending the fingers too much, can be easily overcome by placing the end of the thumb against the holder, opposite the first joint of the forefinger, and resolutely maintaining it in that position, entirely preventing bending of the fingers.

It is essential that the points of the pen should press equally on the paper. To accomplish this while the hand

is rolled a little to the right, it will be necessary to roll the pen in the fingers a little toward the thumb. If the writer takes the pen in his hand as above instructed, he will see that the right point touches the paper first, and if the pen is a sharp one, it will scratch the paper when moved. Let him now press down a little with the thumb, thus rolling the pen to the left, and the left point of the pen will also touch the paper, its movement becoming smooth and easy.

In sitting at a table to write, if square before it, place both arms on it, leaning slightly on the left, thus leaving the right arm free. Place the arm well on the desk across the middle of the paper, and parallel with its sides. Thus positioned, it will move with equal readiness to the right or to the left, and will be perfectly buoyant, like cork on water, possessing great power for protracted work. For a change of position, and the ease consequent to it, the right side may be turned obliquely toward the table, resting the left hand on the edge of the table or on the left arm of the chair, sitting resolutely erect to maintain a healthful posture and lightness of rest.

The short-hand writer should frequently practice writing on a book or small board placed on his knee, resting the hand and arm only on the ends of the third and fourth fingers; he should also write standing with the book or paper held on his left hand, to fit himself thus for any emergency that may accidentally arise.

**Movement.**—In short-hand, the movement must be both circumscribed and exact, while it is free and flowing. Flourishing has no place here; hence all the exer-

cises and all practice for the development of movement, while they tend to freedom, must result in absolute certainty of form. In long-hand, it is customary to give large, flowing, free exercises to induce a bold and off-hand execution; but in short-hand no drill can be better for the movement required than the characters themselves, which should be written singly, and combined, with a free but careful movement, slowly at first, steadily increasing the rate of speed as familiarity with their forms is acquired, writing always in a free-hand manner, yet with an uncompromising purpose to secure exactness in form, direction and size. The pen should neither drag nor hurry; its movement never slow, but always deliberate and decisive. Persevering practice, with careful attention to these points, will, by daily accretion of power, finally impart skill to the most obstinate muscles.

**Pens.**—Use only good ones, with fine but smooth firm points and flexible nibs. Such, with good paper and good ink, will, if properly handled, always produce satisfactory results.

It is impossible to specify any pen adapted to all writers, as the pen must necessarily vary in flexibility and fineness with the delicacy and sensitiveness of the hand which wields it; still, any hand will acquire power faster and more surely by the use of a delicate and well appointed instrument than with an inferior one. There is a magnetism in the action of a good pen that at once lifts the hand to its utmost power.

The following are used by the author with perfect satisfaction; viz: Gillott's Nos. 404, 303, 1, 170; Esterbrook's No. 128, with some of the Spencerian and Payson,

Dunton and Scribner's pens. A gold pen, if adapted to the hand and to the style of writing to be done, is superior to all others in ease of action and certainty of results. The author has invented and patented a first-class combined fountain pen, especially for short-hand writing, which he is prepared to provide to order, adapted to the requirements of any hand.

The writer should not use a heavy, large holder, nor one very highly polished, as either will impair freedom of movement. In selecting a holder, be careful to see that it does not, as many cheap holders do, pitch the pen forward. When in its place, the pen should stand true on a line with the holder. Be careful in placing it in the holder to insert it exactly in the middle of the slot and not to one side of it, as this will materially modify its action.

Use only first-class paper with the pen.

Should a pencil be used, let it be a medium hard one, as Faber's Stenographic or Dixon's Professional, and always well sharpened.

The pencil requires soft paper, else it is liable to slip, producing indefinite lines. The classical practice books that are prepared to accompany this system are adapted to the use of either pen or pencil.



## LESSON I.

## LINES.

The *line* is the shortest distance between two points. It is used to represent letters, and in this system is written in three different directions, viz: horizontal, right oblique, and left oblique. No vertical strokes are used.

HORIZONTAL.      RIGHT OBLIQUE.      LEFT OBLIQUE.



It is also written both short and long in each direction.



## CURVES.

Curves are used to express letters, and like lines are drawn in three different directions.

HORIZONTALS.

RIGHT OBLIQUES.

LEFT OBLIQUES.



They are not only drawn in opposite curves in the different directions, as above, but, like lines, are also drawn both short and long.



These curves are the arcs of flattened ellipses, such as the hand naturally makes in a rapid effort to produce continued motion.

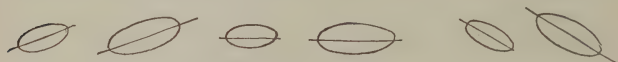
## ELLIPSES.



These outlines should be frequently and rapidly practiced, in continuous line as movement exercises, to acquire

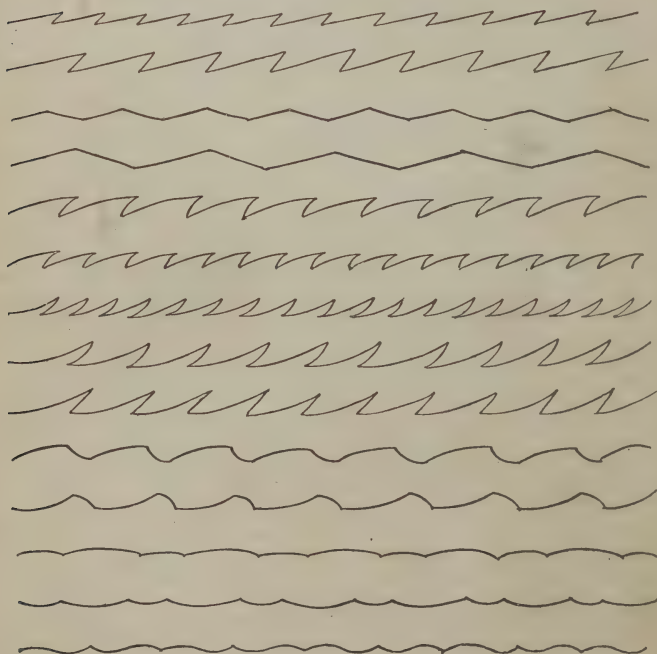
freedom of stroke; writing each in opposite directions, as indicated by the arrows.

The *lines* used for letters are axes of the above ellipses.



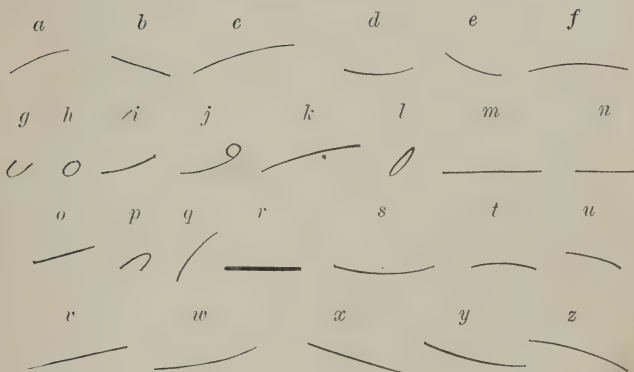
The following combinations may also be rapidly practiced with great advantage, the pupil striving to acquire exactness of stroke with freedom and quickness of execution.

#### MOVEMENT EXERCISES.



LESSON II.

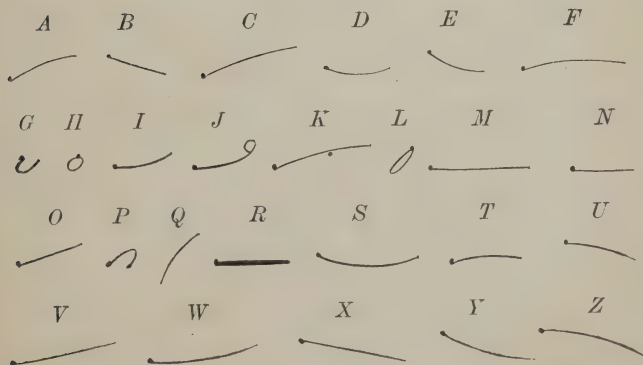
SMALL LETTERS.



VOWELS.



CAPITALS.



Let the pupil now thoroughly learn the alphabet, beginning with the vowels, and taking up each class in its order. An effective method of learning it is that of repeatedly writing and pronouncing each letter.

**Direction of movement.**—The vowels *e* and *u* are always written downward, while *a*, *i* and *o* are written either downward or upward, and are hence called reversible letters. The consonants *b*, *q*, *x* and *z* are downward strokes, while *c*, *v*, *w* and *j* are reversible letters. The *j*, when reversed, has the circle at the bottom.

The horizontal letters are all made by a movement to the right.

The letters *h*, *l*, *g* and *p*, when final, are generally turned back on the letter to which they are united, the two letters forming a continuous line.

The letters *c* and *k* are made alike; the purpose being to dispense with the use of *k*. (See p. 33.)

**Slope of reversible strokes.**—If the pupil writes *a* repeatedly upward and then downward, giving the hand a free motion, he will discover that he naturally slopes the upward strokes more than the downward; also making them longer than the downward strokes.

This is the law of movement in long-hand writing, by which the hand of the writer, being carried farther in the upward movement than it returns to the left in the downward movement, advances to the right across the page. The pupil will see in *m* a clear illustration of this law of movement in long-hand, which in this system applies to all the oblique strokes.

Let the pupil practice the reversible letters in opposite directions.



DOWNWARD.

UPWARD.



COMBINATIONS.



This law of movement, adopted from long-hand, is peculiar to this system of short-hand, and is of great importance, employing motions similar to those which the hand has acquired by practice in long-hand, thus making its execution much easier and more certain than the movement of those systems containing vertical lines and curves, which in combination with oblique and horizontal strokes require an irregular movement, very unlike that of long-hand. In long-hand we have upward, downward and horizontal lines, recurring in regular order, the upward strokes always followed by a downward stroke, as in *l*, *m*, etc., or by a horizontal stroke, as in *o*, *v*, *b*, etc., while the downward lines are always followed by an upward stroke. In the short-hand we have upward, downward and horizontal strokes. The downward strokes are of two classes; the left obliques corresponding in form and slope with the strokes of back-hand, while the right obliques slope like downward strokes of the common slope. As in long-hand, an upward stroke is generally followed by a downward or a horizontal stroke, while a downward stroke is followed by an upward or horizontal stroke.

**Relative Lengths**, as in long-hand, letters are divided into extended and contracted letters. So in this short-hand we have long and short letters, a natural and simple distinction.

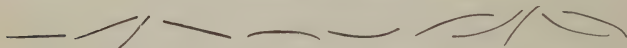
Care must be taken to preserve the relative lengths of the letters. The exact length of either class is of little importance, so long as the *relative* length is preserved. One will naturally write a fine, another a coarse hand, with equal propriety, while each preserves the relative proportions of the letters.

It is possible to write so fine as to lose the individuality of the letters, hence it will be well for the pupil to adopt the sizes given in the exercises until by experience he determines the sizes natural to his hand.

#### SHORT LETTERS.



#### LONG LETTERS.



**Direction.**—The distinction of direction is important, and great care must be exercised by the pupil, in all practice, to preserve this feature of the alphabet.

Every stroke must be either right oblique, left oblique, or horizontal.

**Lines** must always be made straight, to make an obvious distinction between them and the curves.

**Curves.**—The degree of curvature should be slight, flattened curves being much more facile than intense curves.

**Rapidity.**—Having thoroughly learned the alphabet, let the pupil begin at once to form the habit of quick movement, by making each letter as quickly as possible ; seeking to combine quickness of movement and exactness of form.

**Classification.**—The following arrangement of the letters clearly presents their several features, viz, direction, length, and form.

HORIZONTALS.    RIGHT OBLIQUES.    LEFT OBLIQUES.



**Vowels.**—The use of strokes instead of minute dashes, semi-circles, angles or dots, as in former systems, gives to the vowels a writing power equal in all respects to consonants; adding both to the legible and cursive character of the writing. Their representation by strokes of uniform length not only preserves their symmetry as a class, but gives them a uniform writing value.

**Semi-vowels.**—The *w* and *y*, of equal values, are expressed by similar strokes, while *r*, *h* and *l*, which form, with the consonants, coaleseents and digraphs, are represented by characters which combine with consonants with the utmost facility.

**Consonants.**—In the selection of particular strokes to represent particular consonants, as well indeed as vowels and semi-vowels, the more facile strokes are employed to express the letters of most frequent occurrence, and most liable to difficult combinations.

**Capitals.**—Although not of great importance to the reportorial art in general, there are cases in which capitals are valuable, as in abbreviations and proper names. The distinguishing feature of capital letters is so simple and uniform as to render their use quite possible, even in the swiftest writing.

**Suggestion.**—Let the pupil not pass to the following lesson until he can make the alphabet with some degree

of perfection at the rate of two to three times a minute, which he should daily strive to accelerate.

### LESSON III.

#### COMBINING LETTERS.

In combination, one letter follows after another in the most natural and easy manner. The following rules should be well considered.

**Rule I.**—Horizontals are always drawn from left to right. The letters *l*, *h*, *p* and *g* form an exception to this rule when they follow and are connected with horizontal letters, being drawn in a direction opposite from the horizontal.

**Rule II.**—Right obliques are drawn to the right or left ; the writer seeking in any case to secure the simplest, clearest, and most horizontal word outline.

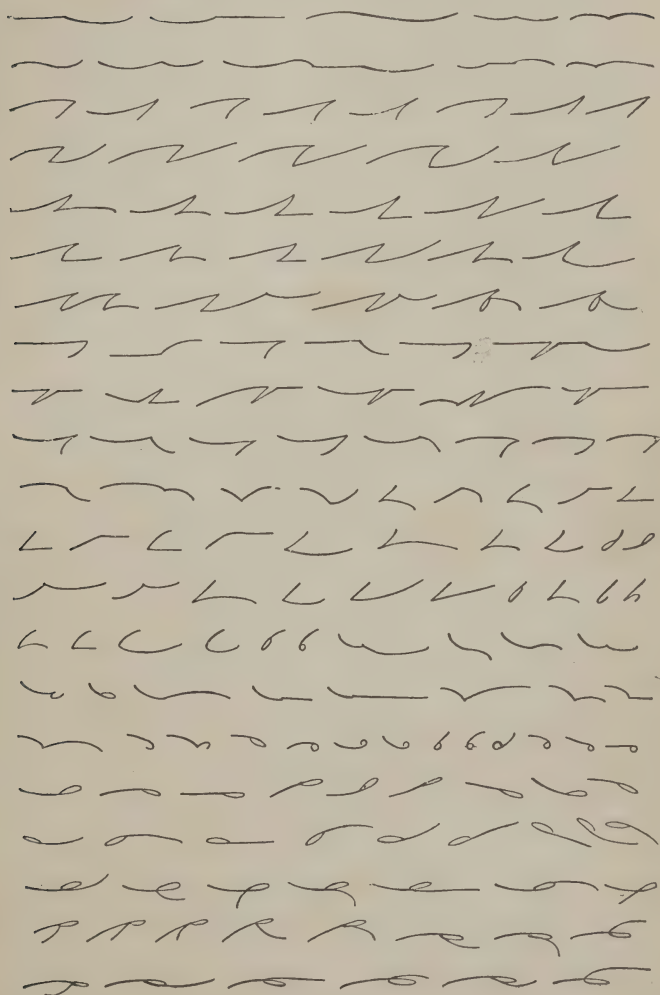
**a.**—The right oblique beginning a word should generally be made upward, unless the preceding word finished with an upward stroke, making a downward stroke at the beginning of the following word more natural.

**b.**—When a right oblique follows another, they should generally be made in opposite directions; that is, the first being upward, the second should be downward; or if the first is downward, the second should be upward.

**c.**—If the first right oblique happen to be below the line of writing, then one following it may be carried upward.

**Rule III.**—Left obliques are generally drawn to the right. But in case of one following another, if the word is likely to encroach on the line below, the second letter *may* be drawn upward to the left.

## READING AND WRITING EXERCISE.





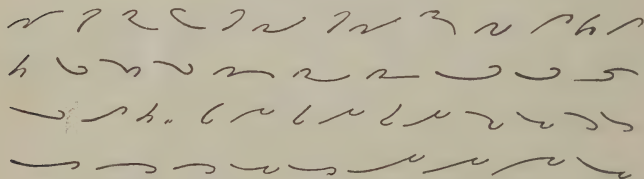
## LESSON IV.

## HOOKS, LOOP, AND CIRCLE.

These are valuable forms for letters, because of their individuality, and because they may generally unite with other letters in a continuous stroke.

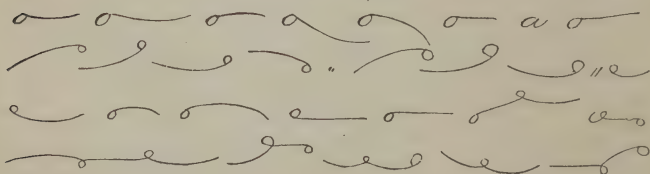
**Hooks.**—The hook is a slight turn, such as is seen in uniting the lines of *m* in long-hand; the upper turns being used for *p* and the lower last turn for *g*. Beginning a word, they are generally united with the following letter by an angle; but in the midst of a word, or when final, the *p* is generally turned on the upper side and *g* on the lower side of any letter.

## ILLUSTRATIONS.



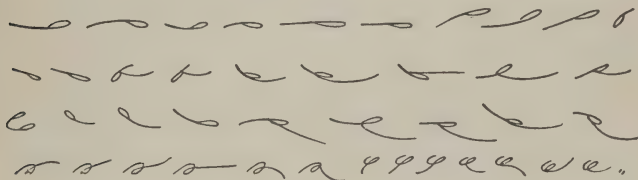
**The circle** for *h* is angularly joined, except for *hp*, *ch*, *dh*, *th*, *sh*, *wh*, and *zh*. When used for *r* it is turned on the character to which it is attached as a continuation of it.

## ILLUSTRATIONS.



*The loop* is used to express *l*, which connects with other letters in a manner similar to *h*, in a continuous stroke. Careful study of the following illustrations will enable the pupil to comprehend all the different cases of combination.

## ILLUSTRATIONS.



## DOUBLE LETTERS.

Letters are doubled only when necessary to distinct pronunciation. A letter is doubled by writing one after the other, as in long-hand. Double *m* is expressed by a long line which is also used for *mn*. Double *n* and *nn* are separated by a slight upward movement.

## ILLUSTRATIONS.



## LESSON V.

## SHADING FOR R.

The letter *r* is made a heavy line, and the *only* heavy line in the alphabet, that we may use *shading* to express *r*. In speech *r* and the preceding or following letter generally so nearly coalesce as to be uttered by one impulse of the voice, which renders it very desirable to write them by one

stroke. Hence any letter is shaded to express *r*. Beginning a letter with the shade writes *r* before it, and ending it with the shade writes *r* after it. This is regarded not only as a beautiful but as an invaluable contraction, giving a value to thickened strokes not found in other systems. The letter *r* comprises from five to ten per cent. of the written page, and being thus expressed without increasing the number of strokes, is a very considerable economy in the art.

The pupil will observe that the alphabetic form of *r* is seldom used except as an initial, as in writing proper names, etc.

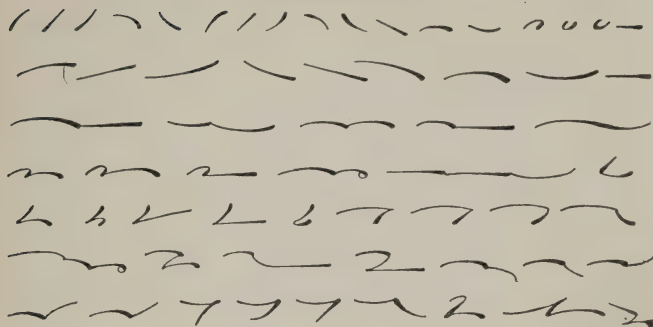
If to the unskillful hand shading should seem at first to be difficult, persevering\* practice will soon render it both possible and easy. A flexible pen is quite necessary to facile and definite shading.

The following illustrations will give a clear idea of the application of shading. The pupil will remember to read *r* before those letters beginning with the shade, and after those ending with it.

The *h* is shaded on either side, whichever is most convenient, always to place *r* after it, *h* being always silent when *r* precedes it, as in the word *catarrh*, which is written *catar*.

Let the pupil repeatedly read and write the illustrations.

## ILLUSTRATIONS.

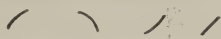


## LESSON VI.

## SPECIAL PHONIC PROVISIONS.

*The diphthongs* *au aw, ou ow, oi oy, oo*, may be written in the use of the letters composing them, but for brevity, and because they represent a union of two sounds in one, a single stroke for each is desirable; hence *a* is uniformly shaded to express *au, aw*; *u* is uniformly shaded to represent *ou, ow*; *i* is uniformly shaded to represent *oi, oy*; and *o* to express *oo*.

*au aw, ou ow, oi oy, oo.*



When one or more vowels follow another in the same syllable, one or two only being sounded, both or all representing a single elementary sound, let the silent one be omitted, writing the one whose sound is pronounced or the vowel which expresses the sound.

The following cases will fully illustrate the principle:

aa

canaan

canan

ao

gaol

jal

ay	may	ma
ea	meat	met
ee	need	ned
ei	ceiling	seling
eo	people	pepl
eu	fend	fud
ew	new	nu
ey	they	tha
ie	belief	belef
oa	coat	cot
oe	foe	fo
ua	guard	gard
ue	sue	su
ui	guise	gis
uy	buy	by
aye	—	ay
awe	—	aw
eau	beau	bo
eau	beauty	buty
euu	gorgeous	gorjus
eye	—	I or i
ieu	lieu	lu
iou	religious	relijus
iew	view	vu

**The Digraphs** *ch, sh, th, wh, zh, gh, ph,* and *ng*, are clearly expressed by the characters producing them. For brevity, however, *ch, sh*, when initial, and *wh* are begun with a *tick*, and *ch* and *sh* final are expressed by *enlarged h*. *Ph* and *gh*, when not silent, are expressed by *f*. *Ng* hard is written with a hook, but when *g* is soft it is united angularly.

*ch sh wh sh ch zh th ng nj*



**c, k.**—The Spelling Reform Association having proposed to restore *c* to its original value, giving it uniformly the sound of *k*, and to dispense with the letter *k*, we have adopted the suggestion as especially valuable to the art of short-hand, and utilize it by representing *c* and *k* by the same stroke. The pupil will represent the *k* sound by *c*, whether it is represented by *c*, *ck*, *ch*, or *k*: thus, back, *bac*; thick, *thic*; thank, *thanc*; sick, *sic*; wink, *winc*; chrome, *crom*; Christ, *Crist*. The silent *k*, as in *knack*, *knife*, is always omitted, hence *nac*, *nif*.

**The soft c**, as in *since*, *once*, *commence*, is always expressed by *s*, hence, *sins*, *ons*, or *wons*, *comens*.

**The g and j.**—Let *g* be used to express the sound it has in all genuine Anglo-Saxon words, such as *get*, *give*, *bigger* (*bigr*), *again* (*agn*). Whenever it has the sound of *j*, let *j* be used, as in *siege*, *sej*; *bridge*, *brij*; *edge*, *ej*.

**The s and z** are interchangeable letters, and may be used as in the common orthography, or the pupil may use *s* only where the sound is that of *s*, as in *say*, *seem*, *just*, *worse*, using *z* for the sound in *trees*, *nose*, *zero*, etc.

**The letter q**, with the *u* which always follows it, is but a digraph for *kw*; and as it is better for short-hand purposes than it would be to write *kw*, it is valuable in the alphabet. Besides, it is always followed by *u*, hence the *u* after *q* is always omitted, being understood; as in *quince*, *qins*; *quart*, *qart*. When *q* begins a word let it always be struck downward, while *c* beginning a word is always drawn upward; but in the midst or at the end of a word let either of these letters be drawn upward or downward, whichever will preserve the most compact and

easily written word form, relying on the context in reading to determine whether *c* or *qu* is intended by the writer.

**The letter *x*** is a digraph for *ks*, and being shorter, while equally legible, is preferable for short-hand use.

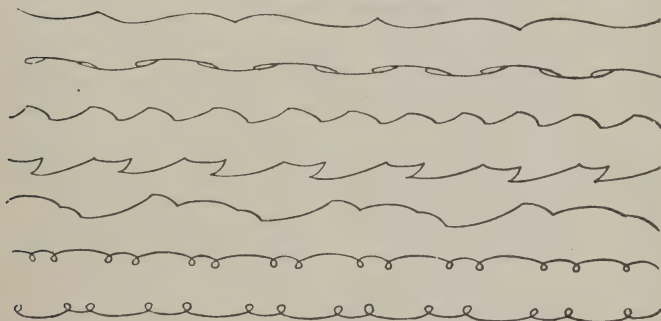
From words which begin with *ex* the *e* may be omitted, writing *xampl*, *xert*, *xcus*.

#### WRITING EXERCISES.

Da de di do du, sa se si so su, ta te ti to tu, fa fe fi fo  
fu, ma me mi mo mu, na ne ni no nu, ea ce ci co eu, wa we  
wi wo, va ve vi vo vu, ba be bi bo bu, ga ge gi go gu, ha  
he hi ho hu, ja je ji jo ju, la le li lo lu, pa pe pi po pu,  
qa qe qi qo, ra re ri ro ru, xa xe xi xo xu, ya ye yo yi yu,  
za ze zi zo zu, ab ac ad af ay ah aj al am an ap aq ar as at  
av aw ay az, eb ec ed ef eg eh ej el em en ep eq er es et ev  
ew ex ey ez, ib ic id ig ij il im in ip iq ir is it iv iw ix iz,  
ob oc od of og oh oj ol om on op oq or os ot ov ow ox oy  
oz, ub uc ud uf ug uh uj ul um un up us ut uv uy uz, bab  
bac bad baf bag hah baj bal bam ban bap baq bar bas bat  
bav baw bax bay baz, cab cac cad caf cag caj cal cam can  
cap car cas cat cav caw cax cay caz, dab dac dad daf dag  
daj dal dam dan dap dar das dat dav daw day daz, fab fac  
fad faf fag faj fal fam fan fap far fas fat fav faw fax fay  
faz, gab gac gad gaf gag gaj gal gam gan gap gar gas gat  
gav gaw gax gay gaz, hab hac had hag haj hal ham han  
hap har has hat hav haw hay haz, jab jac jad jaf jah jal  
jam jan jap jar jas jat jav jaw jaz, lab lac lad laf lag lah  
laj lam lan lap lar las lat lav law lax laz, mab mac mad  
maf mag mah maj mal mam man map mar mas mat mav  
maw max maz, nab nac nad naf nag naj nal nam nan nap  
nar nas nat nav naw nax naz, pab pac pad paf pag paj pal

pam pan pap par pas pat pav paw pax paz, qab qac qad qaf  
 qag qah qaj qal qam qan qar qas qat qav qaz, rab rac rad  
 raf rag rah raj ral ram ran rap raq rar ras rat rav raw rax  
 raz, sab sac sad saf sag saj sal sam san sap saq sar sas sat  
 sav saw sax saz, tab tac tad taf tag tah taj tal tam tan tap  
 taq tar tas tat tav taw tax taz, vab vac vad vaf vag vah vaj  
 val vam van vap vaq var vas vat vav vaw vax vaz, wab wac  
 wad waf wag wah waj wal wam wan wap war was wat wav  
 wax waz, xab xac xad xaf xag xaj xal xam xan xap xar xas  
 xat xav xaw xaz, yab yac yad yaf yag yah yaj yal yam yan  
 yap yar yas yat yav yaw yax yaz, zab zac zad zaf zag zah zaj  
 zal zam zan zap zaq zar zas zat zav zaw zax zay zaz.

## MOVEMENT EXERCISE.



## CHAPTER II.

---

### ABBREVIATED SPELLING.

THE first fundamental principle of short-hand is a simplified alphabet. The second fundamental is the disuse of all letters that may be dispensed with, writing words in the simplest manner, as *tho* for though, *thru* for through, *enuf* for enough, etc.

The alphabet, as it has been presented, is perfectly adapted to writing the language fully, according to the common orthography; but since the object of the art is brevity and rapidity, the thoughtful student will appreciate the importance of abbreviated or phonic spelling.

The following rules adopted by the Spelling Reform Association, and employed in the Chicago "Tribune" and the "Home Journal," embody the latest orthographic research, and are hence important to the student of short-hand, as a foundation for that full orthographic abbreviation necessary to verbatim reporting.

### SPELLING REFORM ASSOCIATION'S RULES.

#### I.—FINAL SILENT E.

1. With short preceding vowel. (*a*) In long words: practicabl, accessibl, imbecil, periwinkl, medicin, treatis, recompens, hypocrit, infinit, indicativ. Many hundreds of words belong to this class, in great part learned terms

from Greek or Latin, and common to many languages. To scholars they look more natural and scholarly, as most languages write them without the final *e*. (*b*) In short words: hav, liv, giv, sav, lov.

2. With long vowel preceding. (*a*) The long sound represented by two letters in the old spelling: frontispiee, peace, voic, releas, believ, perceiv, prais, pois, etc. (*b*) The long sound represented by a single letter in old spelling: imbib, glob, populac, suffic, undertak, provok, confiscat, constitut, persecut, and hundreds more.

It will be seen that there are degrees of difficulty in parting with silent *e*; but on the whole it is simplest never to write it. Everybody can understand that.

Drop it also in plurals and other inflections: infinitivs, representativs, givs, livd, compeld, etc.

## II.—T FOR ED.

Another easy change common in old English, and again becoming so, is to write *t* for *ed*, when it is so pronounced: kist, worshipt, lasht, imprest, approacht, etc.

## III.—OTHER LETTERS.

For further suggestions we add the following from a report made to the Philadelphia meeting:

1. Omit final *ue* in catalog, colleag, harang, etc.
2. Omit *a* from the digraph *ea* when pronounced as *e*-short: hed, heaven, helth, welth, zelous, etc.
3. Omit *gh* when silent, and supply its place with *f* when pronounced as *f*: dauter, slauter, bout, tho, altho, enuf, ruf, etc.
4. Write *f* for *ph* in alfabet, fantom, camfor, filosofy, etc.



5. Write *k* or *c* for *ch* in all words in which *ch* is pronounced as *k* : arcitect, monarc, cemistry, caracter, etc.

6. Omit *b, c, d, f, g, h, k, l, m, n, o, p, r, s, t, w, z, ch, rh* and *th* when silent, as in the following examples:

*b* in eb, det, lam, lim, etc.

*c* in abses, absind, acquies, coales, efferves, sent (scent), septer, simitar, sion (seion), vitls, etc.

*d* in Wensday, ad, ed, etc.

*f* in buf, bluf, clif, muf, scof, stif, etc.

*g* in apothem, arrain, campain, narl, nash, naw, eg, etc.

*h* in gost, agast, gastly, rim, rubarb, retoric, burg, etc.; onest, onor, our, etc.

*k* in nee, nead, neel, nif, noc (knock), etc.

*l* in bam (balm), cam, pam, sam (psalm), shal, wel, etc.

*m* in nemonic, etc.

*n* in autumn, condem, dam, solem, hym (hymn), etc.

*p* in numatic, numonia, sam (psalm), sudonym, etc.

*r* in bur, er, pur, etc.

*s* in appropo, il (isle), iland, il (aisle), vicount, etc.; bras, ges (guess), fulnes, etc.

*t* in brunet, depo, glisen, lisen, ofen, morgag, bach (batch), lach, etc.

*w* in hoop (whoop), sord.

*z* in buz, fuz, etc.

*ch* in dram (drachm), sism, sismatic.

*ph* and *th* in tistic (phthisic), ismus, etc.

*rh* in catar (catarrh), etc.

7. Omit *a, e, i, o* and *u* when silent, as in the words siv (sieve), forfit, counterfit, mullin, surfit, etc.; adiu, purliu, frend, plad; lepard; bild, gard, garante, ges, gitar, biscit, condit, circit, dant, lanch, stanch, etc.

8. And change *eau* to *o* in *bo* (*beau*), *buro*, etc.

RULES BY HON. JOSEPH MEDILL,

And adopted in the "Chicago Daily Tribune" September 2, 1879:

Omit *ue* in *demagog*, *catalog*, *pedagog*, *synagog*, *dialog*, and other words ending in *logue* and *gogue*.

Omit the superfluous *me* in *program*, *gram*.

Omit the second *m* in *dilemma* (*dilema*.)

Omit the superfluous *te* in *cigaret*, *etiquet*, *parquet*, *coquet*, and all similar words, except *Gazette* when it is used as the name of a newspaper.

Spell *definit* in all its forms without the final *e*; thus: *definit-ly-ness*, *indefinit-ly-ness*.

Spell *infinif* without the final *e*; also, *infinif-ly-ness*.

Omit final *e* in *hypocrit*, *favorit*; also, *opposit-ly-ness* and *apposit-ly-ness*.

In words ending in "lessness" drop one *s* from "less," viz, *carelesness*, *thanklesness*, etc.

Omit the fourth *s* in *assassin* (*assasin*) and other forms of the word.

Spell *somerset*, not *somersault*.

Spell *canon* with a Spanish *n*, or spell it *canyon*.

Change *ph* to *f* in *fantom*, *fantasm*, and all forms of the word; also in *fonetic-s-al*, *fonografy*, *orthografy*, *alfabet*, *digraf*, *difthong*.

#### ABBREVIATION.

These rules for spelling are intended to provide for the phonic writing of words, as being the shortest and simplest. They show the progress of the day in regard to

our orthography, which, if adopted, will render easy many a vexatious word. But while the phonic writing thus provided is the best possible foundation for stenography, still, a high degree of proficiency in the art requires in most words a briefer writing than even this. Some short words may be clearly indicated by the consonants which they comprise, as *cn* for *can*, *cm* for *come*, *sm* for *some* or *seem* or *same*, *thn* for *then* or *than*, *thm* for *them*, *bt* for *but*, *nt* for *not*, *nd* for *and*, *th* for *the*. Some long words may be deprived of several letters and still be clearly suggested, as *common*, *comn*; *summon*, *sumn*; *though*, *tho*; *through*, *thru*; *enough*, *enuf*, or *nuf*; *thorough*, *thuro*. Words containing two vowels may be written with one of them, as *ech* for *each*, *nethr* for *neither*, *bot* for *bought*, *rad* for *raid*, etc. All silent letters should be omitted, and when two letters or a syllable can be expressed by a single letter it should be done.

Let the pupil write the following words in long-hand with the fewest possible letters, and he will thus acquire an important feature of stenography:

#### ABBREVIATING EXERCISE.

Ail, aid, aim, air, say, may, bay, gay, hay, they, obey, inveigh, dray, gray, slay, faint, neigh, said, each, teach, preach, peach, either, neither, feel, seal, keel, peel, kneel, belief, relief, high, sleigh, weigh, convenient (*convnynt*), onion, rebellious, bean, thought, through, thorough, pour, sow, mow, plough, tough, cough, enough, trough, slough, high, nigh, night, right, tight, light, fight, few, new, dew, neuter, fruit, pious, view, tongue, believe, beckon, become, righteous, redeem, indicate, random, indulge, laugh, phlegm,

again, voyage, endless, common, woman, murmur, perform, prefer, complain, continue, season, great, fondness, nonsense, seasons, phthisic, phial, phlegm (flem), ocean, evasion, mention, elysian.

**Pronunciation.**—The following list consists of consonant outlines of short and common words, intended for the pupil to pronounce, for the purpose of still further developing the idea of brevity. They are not presented as the briefest writing of the words, but merely as an exercise in approximate brevity.

If the pupil finds difficulty in determining a word let him pronounce the consonants with a vowel between them until he has developed a word.

#### PRONOUNCING EXERCISE.

b bd bt bn br bfr brf bl bbl bem bes bnt bnd bnth bsd  
 bsds bstb btwn bhf bhv, cd en em et er emns emng es chs  
 chrnm chrn chf cht chp chld eld elm elr elrk, dd da dn dr  
 dl dly drd ds dm drp drk drn drs drv, fd fgr fel fm fn frm  
 fr frst frs frthr fl fl, gd gt gn grt grtr gld gltr grl glm grn  
 grn gs, hd hf hm hnd hp hr hs ht hv, jg jgs jm jn jr jst  
 jgmnt, ld lk lf lft lm lnd lmnt ls lst lv lx, md me mb ml  
 mn mr ms mv mx mny mrmr, nd nt nl nm nn nr ns nv nrt,  
 pd prf prt pg pkg pl pn prsn prs ppl pt prv prns prnm  
 prnspl preh, gr grtr gt, rd rb rf rg rj rl rm rn rnm rs rt rv  
 sd sk sf shl sl sm sn sps spr spt sqr sv sx.

## CHAPTER III.

---

### SYLLABIFICATION.

#### THE UNIFICATION OF SYLLABIC OUTLINES.

ALL words comprise one or more syllables. The syllabification of words is not uniform. "In the United States it is intended to indicate their pronunciation, while in English practice, words are usually divided so as to show their constituent parts, independently of the pronunciation." In Webster's Dictionary words are divided so as to represent their pronunciation in the most accurate manner. In writing and printing, a syllable is a part of a word separated from the rest and capable of being pronounced by a single impulse of the voice, and may consist of a single sound, or of several letters capable of unification; that is, of being uttered in a single impulse of the voice.

The essential part of a syllable is its vowel, whether represented by a single letter, a diphthong, or a triphthong.

There are four kinds of syllables, viz.:

- I. Those which consist of a single vowel; as *a*-rea,  
*i*-dea.
- II. A vowel with one or more consonants affixed; as,  
*on*, *apt*, *asks*.
- III. A vowel with one or more consonants prefixed; as,  
*so*, *fry*, *plea*.
- IV. A vowel with one or more consonants both prefixed and affixed; as, *not*, *said*, *trusts*, *claims*.



Much modern short-hand consists of mere consonant outlines without the attendant vowels. If the reader will pronounce the consonants only in the foregoing illustrative syllables, he will discover the reason why the phonographies of the day are so uniformly illegible when written at a speed requiring the omission of vowels. Take the word *area*; let us write the *r*, and we shall look at it in vain for any suggestion of *area*. Take the word *on*; write *n*, and as we look at it, it as readily suggests *in*, or *an*, or *no*, or *now*, as it does *on*. Take *apt*; omit *a*, and the remaining *pt* looks as like *pat*, or *pit*, or *pet*, or *pot*, or *put*, as it does like *apt*. Take *asks*, and omitting *a*, *sk*s more readily suggests *skies*, or *scows*, or *skews*, than it does *asks*. Take *so*; omit *o*, and *s* as clearly suggests *say*, or *see*, or *sigh*, or *sue*, as it does *so*. Take *plea*; omit *ea*, and we have *play*, or *ply*, or *plow*, or *apple*. Take *said*; its consonants alone express to the eye *sad*, *sod*, *sowed*, *seed*, *side*, *sued*, as readily as they do *said*. Take *claims*; its *clms* looks as like *clams*, or *climes*, as like *claims*. From these cases it is evident that any system of short-hand so constructed that the vowels must be suppressed in order to secure sufficient speed in writing, must be more or less illegible; and that the greater the use made of the vowels, the more legible will be the writing.

Eclectic Short-hand provides for the full writing, or expression, of the *first syllable of every word, including its vowel*, and for writing as many other vowels in the word as are necessary to its legibility, without lifting the pen. Each syllable, so far as it is practicable, is expressed by a single character, and in many instances words of several syllables are freely expressed by fewer strokes than the

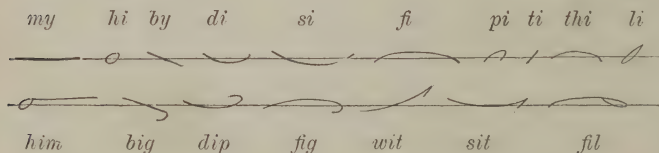
number of their syllables. By this method reading is much easier, because the first character is a clear writing of the full first syllable, instead of a combination of first letters and some inflected vowel further along in the word.

The various methods employed for the unification of syllabic outlines are treated as principles.

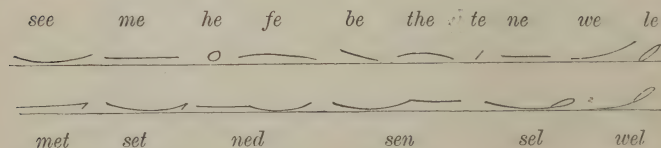
#### PRINCIPLE I.

*The writing of initial consonant characters, in such a manner as to express a following vowel.*—

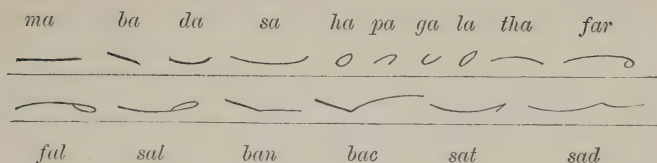
Let it be supposed that the following horizontal line is one of the ruled lines on a sheet of writing paper; let the line represent the vowel *i* or *y*. We will now write consonants across it, each consonant so written, to express a following *i* or *y*; as follows:



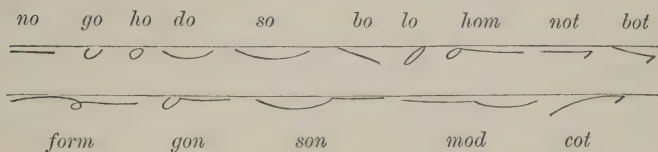
We will now name a point just above the ruled line *e*, and we have



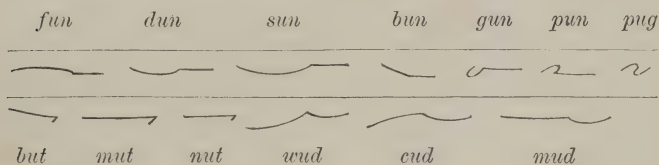
Let us now name a point about one-third space above the line *a*, and write



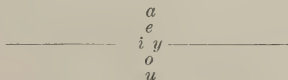
If we now name a point just below the line *o*, we can write



Having assigned a position to each vowel except *u*, we place it about one-third space below the line.



We have thus a complete vowel scale, somewhat like the musical scale, offering nothing more formidable to the hand or eye than the scale in music, which even children learn to read and practice with great rapidity. It is easy to remember, because it is in alphabetical order.



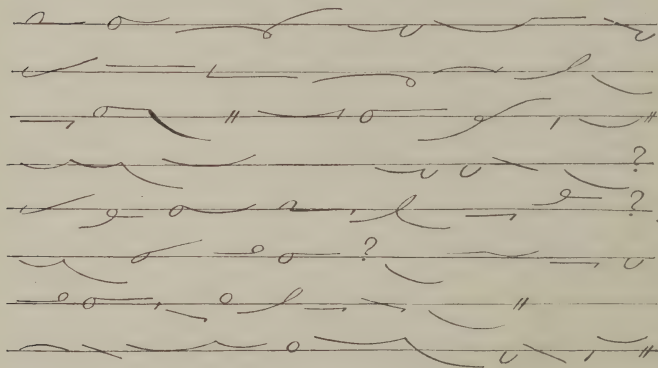
The pupil will note that this is the method of writing the third class of syllables, viz.: those beginning with a con-

sonant followed by a vowel, and is used only when such a syllable makes a word, or when it begins a word.

If other letters or syllables follow, they are written without reference to position.

Let the learner study out the following

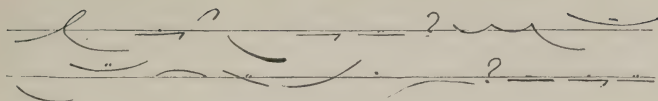
#### ILLUSTRATIONS.



The positions are used to express the various sounds of the vowels, precisely as the characters are; thus, *e* position is used for writing the sounds of *e* heard in the words *seat* and *set*, *greet* and *get*. They are also used to express the diphthongs; as follows:

	<i>a</i>	<i>au</i>	<i>aw</i>
	<i>e</i>	<i>eu</i>	<i>ew</i>
—	<i>i</i>	<i>oi</i>	<i>oy</i>
	<i>o</i>	<i>ou</i>	<i>ow</i>
	<i>u</i>	<i>ũũ</i>	<i>õõ</i>

In cases in which it is desirable to mark the precise sound intended to be indicated, a dot is placed above any character to indicate the short vowel; a minute dash to indicate the long vowel, and two dots to indicate the diphthong sound.



These illustrations serve to show that the written characters, aided by the context, in most cases render the use of the dots unnecessary. Their use is to be reserved for absolutely doubtful words.

In writing the following lesson, the learner must omit every silent letter.

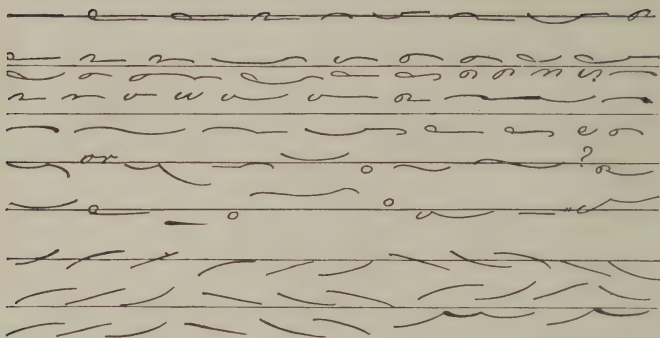
#### WRITING LESSON.

Say, see, sigh, sow, sue (sa, se, si, so, su), same, seem, sin, son, sum, sat, set, sit, sod, soot, sack (sac), sick, sock, suck, seek, sag, soggy (sogy), tan, ten, tin, tone, tun, tune, fan, fame, fine, foam, fun, fume, pan, pen, pin, pun, pad, pod, pray, pry, gray, grow (gro), green, grin, grum, gad, God, good, gas, guess, geese, gave, give, gone, gun, dead, did, neat, night, not, nut, nude, neighed (nad), though (tho), through (thru), safe, lad, led, lied, load, lewd, bay, be, bee, bow, way, we, woe, woo, neigh, no, now, new, knife (nif), cad, cid, cod, cud, could (cud), would (wud), wad, weighed (wad), wet, wit, sit, sat, set, sot, soot, yet.

Let the learner now take a child's primer, or first reader, and beginning at the first lesson, write several pages of the short words which begin with a consonant, or consonants, followed by a vowel, until any consonant can be readily placed on the position of the following vowel.

The following illustrations will serve to show how the different consonants are written on the positions.

## ILLUSTRATIONS.

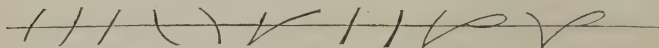


## PRINCIPLE II.

*The writing of initial vowel characters in such a manner as to express a following consonant.*—The learner will note that this principle concerns the second class of syllables, viz.: those beginning with a vowel followed by a consonant.

Referring again to the horizontal line, we now assign it another value, viz.: *n*, not intending to set aside or supersede the positions fixed under Principle I, but to add to the positions a new set of values. Now that we have an *n* position, we will write the words *an* and *in*, by drawing *a* and *i* through the line.

*an in on en un inc onr inr ancl uncl*



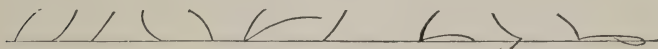
It is evident that this writing does not in any sense conflict with that of the former principle. Under that we wrote an initial consonant to express a following vowel, thus



writing syllables of the third class; now we write an initial vowel to express a following consonant, thus writing syllables of the second class.

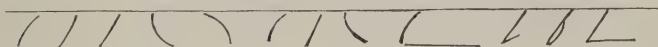
We will now name the position above the line *s*, and write

*as is os es us asc ism asrt est usfl*



Now let us name the point just below the line *f*, and write

*af if of ef uf afr ofr efr afrm ofs ofl ofn*



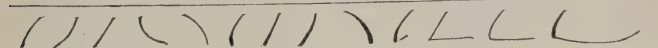
We now proceed to name the point about one-third above the line *p*, and write

*ap ip op ep up apr aprl aprt aprs opn upr uphv*



Having left the fifth position, we name it *c*, which means the sound expressed by *k*, or *c* hard.

*ac ic oc ec uc acr icer ocr ucr acs ocn acn acrs*



Having in this manner provided for the expression of these five consonants, there still remains a number of consonants unprovided for, and in order to make the principle universal in its application, so that we may write in a similar way any initial syllable beginning with a vowel, it is necessary to find a position for each of the consonants,

and we now proceed to give a double value to each position, as follows:

	<i>p b</i>	
	<i>s z</i>	
—————	<i>m n</i>	—————
	<i>f v</i>	
	<i>c g</i>	

The additional letters which we have now assigned to positions, it will be observed, are each similar in sound to the letter which had been already assigned to the position; thus, *s* and *z* are so similar in sound, that they may be used interchangeably without seriously affecting the legibility of words in which they are so treated. One meets an acquaintance, and mutual recognitions are extended even before details of countenance, or color of hair, or eyes, can be determined. A portrait bearing a striking general resemblance is often a better likeness than one of very carefully wrought detail. The general effect is quite as convincing as a closer inspection. In the following sentence the reader will have no difficulty in immediately determining the meaning of each word: It iz time, my poy, vor you to ged ub, and drez yourzelv, and go oud to your worg.

The two letters on each position are called cognates.

Let us now place two more cognates on the fifth position, viz.: *qu*, and *x*. The sound of *qu* is *ew*, and of *x*, *cs*. To write the word *equal* (*ecwl*), we write *e* on *c* position, and add *wl*, making *ecwl*; to write *acquaint* (*acwnt*), place *a* on *c* position, adding to it *wnt*; to write *axe*, place *a* on *c* position, and add *s*, making *acs*; for *oxen*, place *o* on *c* position, and add *sn*, making *ocsn*.

But there are other consonants to which we have not yet given positions, which we now proceed to do:

	<i>w</i>	
	<i>l</i>	
	<i>r</i>	
	<i>t d th</i>	
	<i>ch j h</i>	

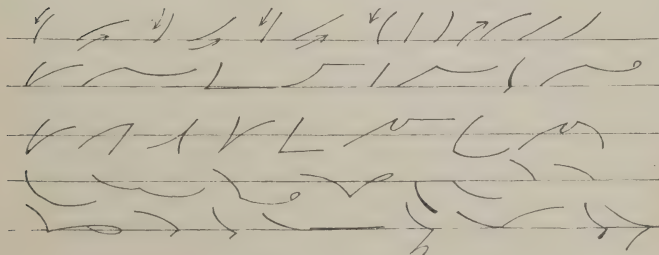
We have now two sets of positioned consonants, which we will name respectively *left* consonant positions, and *right* consonant positions.

<i>(</i>	<i>left.</i>	<i>right.</i>	<i>)</i>
<i>(</i>	<i>p b</i>	<i>w</i>	<i>)</i>
<i>(</i>	<i>s z sh</i>	<i>l</i>	<i>)</i>
<i>(</i>	<i>m n</i>	<i>r</i>	<i>)</i>
<i>(</i>	<i>f v</i>	<i>t d th</i>	<i>)</i>
<i>(</i>	<i>c g qu x</i>	<i>ch j h</i>	<i>)</i>

The learner has not forgotten that the vowels *a*, *i*, *o*, have each two forms, dependent on being written downwards or upwards.

In making the downward strokes we describe a movement to the left, and in the upward strokes a movement to the right; hence, the downward are called *left vowels*, and the upward, *right vowels*. In writing we always use the left vowel — downward — to express a left consonant, and the right vowel — upward — to express a right consonant.

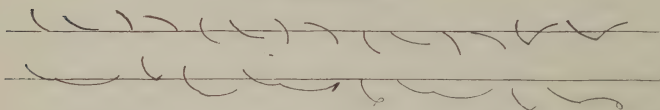
## ILLUSTRATIONS.



**Key.**—Ask, als, ism, iln, os, old, asrt, aldr, ana, aro, Ira, Ina, omn, orgn, and, argu, end, ers, undr, Ural, evr, et, us, ul, usfl, ult, est, elm, Esop, ela, estr, els.

The characters *e* and *u*, being sloped backward, are always written forward, that is, downwards, but are distinguished as *left*, and *right*, by the degree of slope, the left being written nearly vertical, and the right very slant; corresponding, in their appearance, with the other vowel characters.

#### ILLUSTRATIONS.



It is necessary now that the learner shall become perfectly familiar with the entire positional alphabet. Perhaps the best way to accomplish this is to repeatedly write each of the five vowels, and the diphthongs, with reference to each positional letter. To illustrate: let us take *a*, and write it through the various positions. If we write downward *a* on first position we have *ap*, *ab*; writing it upward we have *aw*; writing it on second position we have *as*, *az*, and *al*; writing it on third position we have *an*, *am*, and *ar*; writing it on fourth position we have *af*, *av*, and *at*, *ad*; writing it on fifth position we have *ac*, *ag*, *ach*, *aj*, *ah*. Let us now write *e* vertical on second position, and we have *es*, *ez*; writing it slant we have *el*; writing it vertical on third position we have *em*, *en*, and writing it slant we have *er*. This course, repeatedly practiced with each vowel, will not only fix in the learner's mind the correct idea of writing, but the positional alphabet; and the learner should

not relinquish the effort until all is thoroughly mastered, and he is able to write promptly either vowel on position for any following consonant.

We have developed in these two principles, first and second, not only the method of writing the second and third class of syllables, but as all words begin with either a vowel followed by a consonant, or a consonant followed by a vowel, we have illustrated how to begin to write any word in the language except those comprising only a single letter, viz.: *a*, *I*, and *O*. To write *I*, we place a dot on *i* position; to write *O*, place a dot on *o* position. We use a dot on *e* position to express *the*, *thee*. We might write *a* by a dot on *a* position, but, being such frequent words, *a* and *the*, in rapid writing, would be likely, frequently, to become involved; therefore we use the dot on *a* position for *ah*, and write *a* in the same way that we do *an*, viz.: *a* across the line, as we can always determine, either from the preceding or the following word, whether *a* across the line is for *a*, or *an*. *A* boy, not *an* boy, *an* apple, not *a* apple, *an* end, not *a* end, not *a*, but *an* hour.

The following lesson must be written until each word can be readily outlined, and recognized at sight, when the learner will be fully prepared to proceed with the following principles.

#### WRITING LESSON.

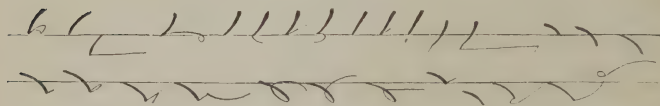
Ap, as, an, af, ac, op, os, on, of, oc, ip, is, in, if, ic, ep, es, en, em, ef, ec, ab, az, am, av, ag, ib, iz, im, iv, ig, ob, oz, om, ov, og, eb, ez, em, ev, eg, ub, uz, um, ug, aw, al, ar, at, ad, ach, aj, ah, ow, ol, or, ot, od, oth, och, oj, oh, iw, il, ir, it, id, ith, ich, ij, ih, apr, apl, aprl, apt, away, aware, awake,

ash, arson, all, also, allay, and, ant, amen (amn), are, arrow (aro), art, ark, after, aver, avert, averse, at, add, atlas (atls), ado, acre, ague, agree, age, again, ah, ahead, open, obtain (obtn), opera (opra), owl, owls, owed, os, old, older, olden, on, omen, or, oral, order, of, offer, over, overt, often (ofn), oat, odd, odds, oats, other, others, oak, ocre, og, oh, ep, eb, ew, es, ease, easy, ell, ells, elk, em, end, empty (emt), era, eror, ere, Eva, ever, even, effort, eat, eddy, eats, ether, either, egg, eggs, each, edge (ej), eh, up, upper (upr), us, uz., ul, un, uncle, umpire, um, ural, uvula, utter (utr), udder, euchre (ucr), uh.

Now let the learner again take the primer, or first reader, and write the short words which begin with vowels.

**Diphthongs.**—These characters, being heavy, are not easily written upward, hence no attempt is made to write them thus, but in writing them on the positions they are uniformly written downward, relying on the context to determine whether written for the left or right consonant. This is comparatively easy, because the consonants which follow them are so limited. *Ou* is generally followed by *t*; *oi* by *n* or *l*; *oo* by *z*; and *au* by *c*, *g*, *d*, *t*, *th*, *r* and *s*.

#### ILLUSTRATIONS.



**Key.**—Auspicious, awl, autumn, oyster, oil, oily, oils, oiliness, ooze, oozes, oozing, oint, ointment, owl, our, out, ours, ourselves, outset, outside, outlet, outlay, outline, ousts, ouch, outgo, outwork.



**Extreme Positions.**—To avoid the movement from one extreme position to another, as, in the words, *in a few days*, any word may be written immediately under another to express the *o* or *u* position, and immediately over another to express the *a* or *e* position. It may seem to the student that the suggestion of *a* or *e*, *o* or *u*, by position, is too indefinite, but he will soon find that the context is a most important aid in determining all such trifling points.

## ILLUSTRATIONS.



**Key.**—In a few days. Say you so. But make you.

**Unruled Paper.**—It is quite practicable to dispense with ruled lines by which to indicate the position. This is done by indicating the place of the ruled line by some special sign at the beginning of each line, and considering the last character made in each word as the ruled line, writing above it for first and second positions, opposite it for third position, and under it for fourth and fifth positions. See pages 161–170.

**Vowels.**—Admirers of phonography who are desirous of preserving nice distinctions in vowel sounds may easily do so by using the characters for *a*, *e*, *i*, *o*, *u*, as already given, to express the long sound, and making them half length for the short vowel sounds. They will be written in all respects as heretofore, except that halving them cannot be used to express an added *t*, *d*.

The following table is based on the alphabet of the Spelling Reform Association :

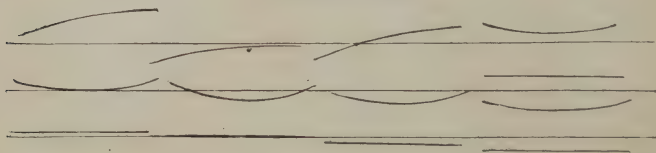
Long Vowels.	Short Vowels.
/ <i>i</i> in eat, police, he.	/ <i>i</i> in it, pin, city.
\ <i>e</i> in aid, they, weigh.	\ <i>e</i> in end, met, well.
/ <i>a</i> in fare, far.	/ <i>a</i> in at, ask, sad.
/ <i>o</i> in nor, wall, no.	/ <i>o</i> in on, not, what, wholly.
\ <i>u</i> in urn, rule, fool.	\ <i>u</i> in up, but, full, foot.

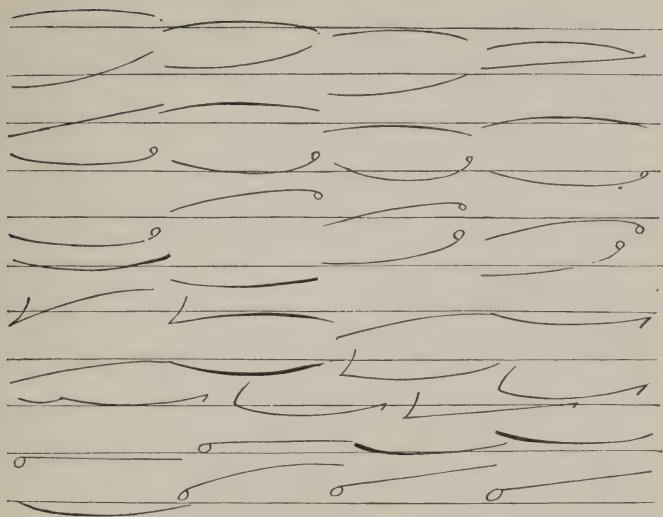
## PRINCIPLE III.

***Lengthening the long and enlarging the surface characters.***—All the long characters, viz.: *c, f, m, q, r, s, v, w, x, y,* and *z*, may be lengthened without changing their characteristic appearance, which is, therefore, done to express a following *m* or *n*. The long letters all being consonants, when lengthened, we have two consonants in one stroke, which we write on position to express an intermediate vowel, or for a following vowel, in case the consonant and *n* or *m* coalesce, as *sn, sm*. By this means we are able to express several hundred syllables of the fourth class each by one stroke.

Let the learner thoroughly study and practice many times over all illustrative exercises in this and the succeeding principles.

## ILLUSTRATIONS.



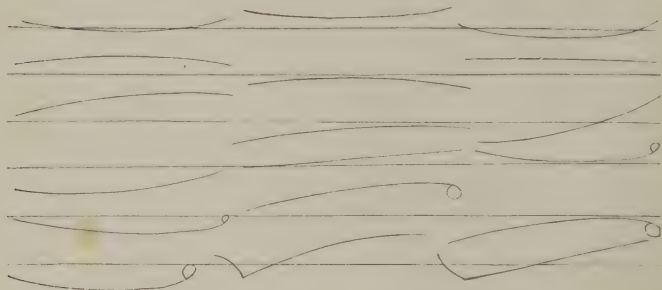


Can cane came, come cone, cim cin, same sane, seine  
 seem seen scene, sim sin, some son snow smo, sum sun  
 soon, mam man main main, mem men mean mien,  
 mine, moan, mum mun moon, fame fan fain fane, fin  
 fine, foam fon, fume fun, wim win wine, wam wan  
 wane, won, vain vane van, vine vim, frame farm, from  
 form, firm, shame, sheen, shine, shone, shun, chain, chin,  
 chum, sinner, summer, when, whine, income, inform infirm,  
 consent, concern, insane, accent, descent, ascent, invent,  
 roman, remain, reason, raisin, rosin, recon, raven, human,  
 heaven.

There is a class of words in which *m* or *n* are prominent  
 in both the first and last syllables, such as *summon*, *common*,  
*famine*. In writing these, and all similar words, if the first  
 letter may be lengthened to add the first *m* or *n*, make a

much longer sweep to express in the same line also the final syllable, giving us two or more syllables in the same stroke.

## ILLUSTRATIONS.



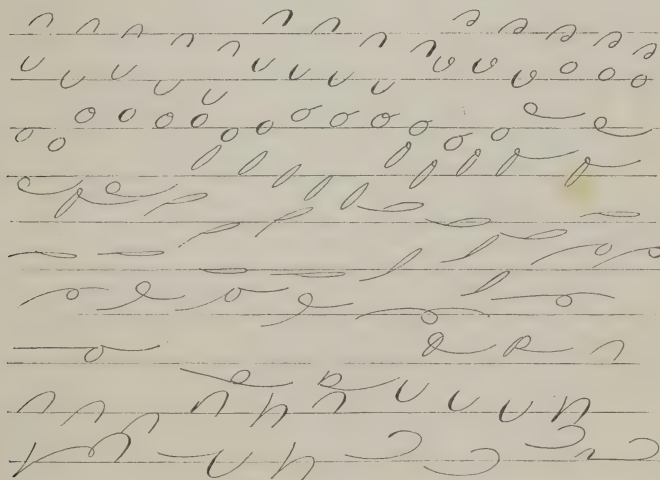
**Key.**—Seaman, salmon, simon, famine, foeman, mammon, cannon, common, women, woman, venom, shannon, showman, cannoner, commoner, summoner, uncommon, envenom.

**Enlarging the surface characters to express a following *t* or *d*.**—Lengthening the lineal characters and enlarging the surface characters, are so similar as to be classed under the same principle. The surface characters, *h*, *l*, *p*, and *g*, may be enlarged without in any degree impairing their legibility, which is, therefore, done to add a following *t* or *d*, giving us two consonants in one outline, which, when initial, we write on position for the intermediate vowel, giving us syllables of the fourth class, as *pat*, *pad*, *gate*, *gad*, *light*, *lied*, *hat*, *had*, *writes*, *rides*. Wherever *t* or *d* follows a surface character, whether initial or otherwise, the character is enlarged for the following letter. The enlarged *h* is also used final for *sh* or *ch*.

As the long characters are superlengthened to express a

final *m* or *n*, or both, so the surface characters *p*, *g*, *z*, *h*, may be superenlarged to express a second *t* or *d*; as, in *patted*, *parted*, *greeted*, *incorporated*, *adopted*.

## ILLUSTRATIONS.



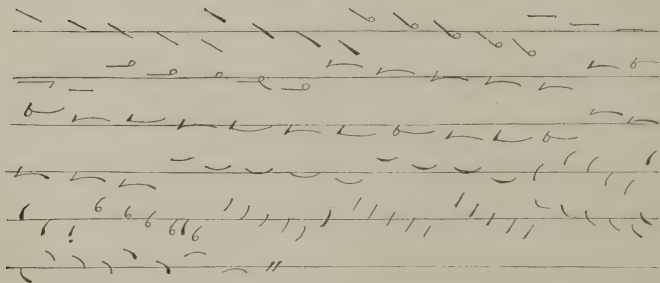
**Key.**—Paid pat pawed pad, pet peat, pit, pot pod pout, put, part pard prat, peered pret, port poured, purred pert, patter, Peter, pitter, potter, putter, gate gad gaud, guide, get, got goad God, good gut, great grate guard grade, greet, grit girt gird, groat gourd, gaiter, greater, girder, hat had, head heat, hid hit, hod hot, hut, hatter, hard, heater, heard, hoard, hired, hats hates, heats heads, heaters headers, hits hides, huts, hods, rates, rides rites writes, rods roads, ruts, late laid lad, let lead, light lied, load lot, lute lewd, ladder later latter, lighter, letter, letters leaders, lighters, ladders, called, cold colt, killed, salt sailed, soiled, sullied,

fault failed, mailed, mild, mold, wild, walled, world, catch, cash, cashed, washed, watched, wished, fished, mashed, matched, botched, touched, lashes, lached, patted, petted, pitted, pouted, repeated, imparted imported, petard, grated graded, greeted gritted girded, interpreted, incorporated, degraded, imputed, departed, adopted, adapted, preëmpted.

#### PRINCIPLE IV.

**Diminishing characters.**—As long characters may be lengthened, so also may short characters be shortened, and they are, therefore, made half their usual length to express a following *t* or *d*, giving us another series of two letters in one character, which we write on position to express another letter, and thus by one stroke write many syllables of both the second and third class.

#### ILLUSTRATIONS.



**Key.**—Bad bat, bed bet, bid bit, bod bot boat, but bud, bard brad brat, bird bright, broad brought, bust, bruit, batter, better, bitter bidder, boater, butter, nat gnat nad, net ned need knead, nit night, nod not knot, nut nude, natr, neater, niter, notary, neuter, tat tad, tet ted, tit tid, tot tod toad, tut tud toot, trait trade tart tarred, treat treed

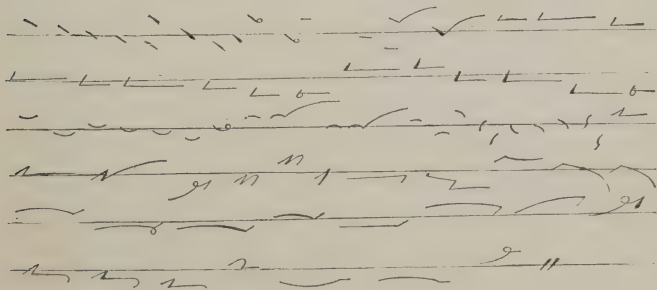


tread, trite tried tired, trot trod toward, trut trud tured, tatter, tetter, titter, totter, tutor tooter, date dad, debt dead, did died, dod dot dowd, dud dut, dared drat dart, dread, dried dirt, dured druid, and ant aunt aimed amid, apt abed about, ast, aft, act, aprt aboard abroad, assert, afraid afford, accord accrued, apter, aster, anter, after, acter, ipt, ist, int ind, ift, ict, inter, opt, ost, ont, oft, oct, oprt, osrt, onrd, ofrd, ocrd, ept, est, emt end, eft, ect, enter, effort, upt, ust used, und unt, uprd, undr, that, thought.

**Short letters made minute.**—By a more delicate application of the fourth principle, the short letters may be made into minute ticks, which is done to express a following *m* or *n*, or *y*, with the single exception of the character for *o*, which is made minute downwards for *t*, *d*, or *st*, and upwards for *s*, *z*, or *ss*, representing the final syllables *ses*, *ces*, *zes*, *cies*, etc. The upward tick is used initially only for *s*.

The combinations *st* and *ts* when initial are expressed by combining the two ticks. This application of the principle gives us many syllables of the second and fourth class, each expressed by one stroke.

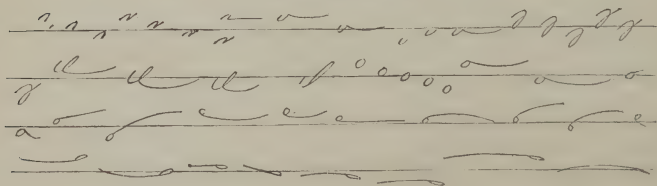
## ILLUSTRATIONS.

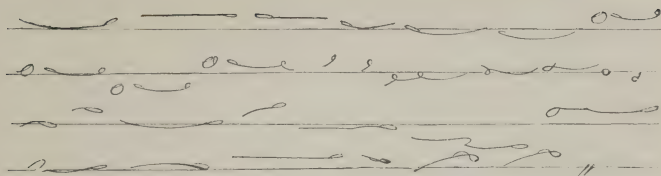


**Key.**—Ban bam, ben bean bem beam, bin bim been, bon bom bone bomb, bun bum boon boom, bran barn, brine, burn bruin, born, banner, bonner, nan name, nin nine nim, non nom, nun num numb none, bank, brink, tan tame, ten teem, tin time, tone town, tune, turn, tram train, trin trim, trum, turn, dan dam, down, den dem deem, dim din dine, dom dome don, done dun dunn dumb doom, dinner, than, thank, thin thine, think, then them, thumb, upon, amen, again, even, oven, union, unum, assent, agent, stain, steam stem, strike, just, stop, strap, stride, most, Boston, sad, seas, size, face faces, force forces, these thesis, moss Moses, fast, cast, jester, sting, strong, strung, penny, sunny, funny, Jenny.

**Surface letters diminished.**—The purpose of this application of the fourth principle is to express a following *l* or *ly*. The *p* and *g* are diminished when initial for the coalescents *pl* and *gl*, as in *play*, *glee*. They are diminished when final and medial for both the coalescents, and for the syllables *pal*, *pel*, *pul*, *ple*, etc. To write the syllable *pal*, *pel*, etc., *initial*, use both letters. The *l* is made minute for *fl* initial and final, and for *ly* final. All the surface characters are diminished to express a following *l* or *ly*. By this contraction, we express many syllables of the third and fourth class.

#### ILLUSTRATIONS.





**Key.**—Play, plea, plow, place, please, plows, plus, plan, glad, glide, glue, glow, glowed, pale pail, peel peal, pole, pails, pills piles, pulls, gales, gills, gold, hale hall, heel hell, hill, hole, hull, halls hails, holes, hills, holy, helve, hulk, rails, railed, realm, relief, relic, rolic, really, sally, silly, Nelly, Billy, folly, fully, family, finely finally, seemly, mainly, flame, fled, flies, floss, flash, flesh, flush, flashily, shall, shell, shoulders, chills, wheels, while, who'll, thill, they'l, sinful-ly, awful-ly, mouthful, successful-ly, handsome-ly, peaceful-ly, fearful-ly, manful-ly, baleful-ly, cheerful-ly, careful-ly.

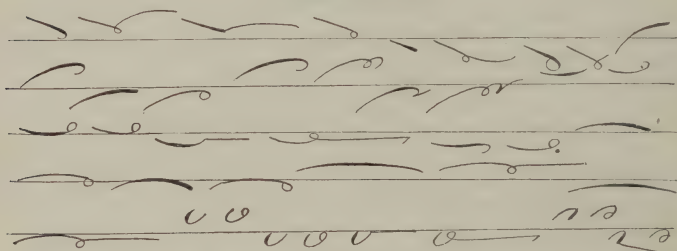
#### PRINCIPLE V.

**Unified coalescent consonants.**—The frequent occurrence of the coalescent consonants makes it important to provide as far as practicable for their unification, especially so when beginning words, that they may be written in a single outline to express the following vowel; also when final or medial, that they may suggest syllables. All of the unified coalescents are valuable, giving us many syllables of the third class. The coalescents are *br, cr, dr, fr, gr, pr, thr,* and *shr, bl, cl, fl, gl, pl, sl; tw, thw, dw, sw; sm, sn; st, sp; sf (sph), sc, squ,* and *ns, nc.* Having several classes, we will consider one class at a time.

**Coalescent r.**—The alphabetical sign for *r*, a shaded character, was selected, that the connection between a

shaded character and a shade on any other character, to represent *r*, might be natural and easily comprehended. Whenever *r* follows either *b*, *c*, *d*, *f*, *g*, or *p*, as a coalescent, it is expressed by shading its preceding letter; but when a vowel separates them, use the circle for *r*. When *r* follows any other consonant than those above named, it may be expressed by either the shade or the circle, at the pleasure of the writer.

## ILLUSTRATIONS.

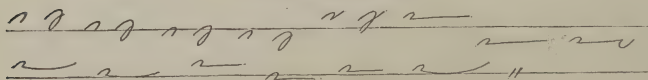


**Key.**—Break, bark, brief, beer, brought, board, brush, burrs; cry, creep, crow, core, crape, carp, crops, corporate; draw, dare, drear, dear, drone, dormant, drug, during; free, fear, fry, fire, frame, farm, from, form; gray, gar, grow, gore, grown, gormand; pray, par, probe, pour.

**Coalescent l.**—This semi-vowel, liquid, coalesces with the consonants *b*, *c*, *f*, *g*, *p*, and *s*, uniting with them and a following vowel to form syllables.

*Pl*, *bl*. These cognate coalescents are, either of them, represented by *minute p*, which is the simpler outline, and is, when final, generally written as a hook.

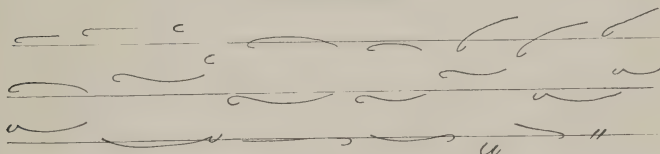
## ILLUSTRATIONS.



**Key.**—Play, pale, plea, peel, ply, pile, plow, pole, place, pails; blame, plum, plunge, plaid, plead, plain, blind, blend, bless.

*Cl, gl.* These cognates are expressed by a minute *g*, and a minute hook. When initial, use *g* for *gl*, and the hook for *cl*; but, when final, use whichever is more convenient.

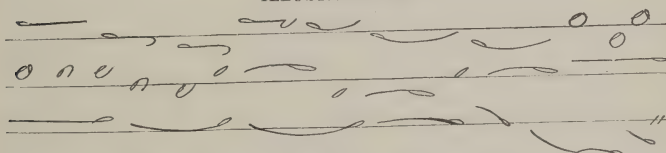
## ILLUSTRATIONS.



**Key.**—Clean, clam, clay, clue, cliff, cloth, clock, cluck, cleave, cleff, class, close, close, clod, clawed, gloss, glad, glass, single, mingle, sickle, gurgle, beagle.

*Fl.* This coalescent is expressed by a minute *l*, which, when final, is distinguished from *ly* by being turned on the irregular side of the letter to which it is attached. When final it is also used for *fly*.

## ILLUSTRATIONS.



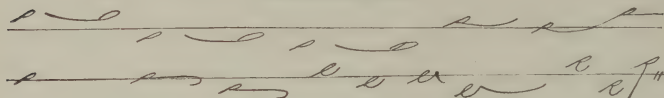
**Key.**—Flame, fling, flung, flange, fled, floss, flues, flesh, flush, fleshly, flashily, flap, flag, flip, flog, flay, fail, flew flue, full, flee flea, fell, manly, manfully, seemly sinful-ly, fearful-ly, useful-ly, youthful-ly, beautiful-ly.

*Sl, zl*, when coalescent, is expressed by *l* turned on the *s* tick.

All of the foregoing coalescent characters may also.

when final, be used to express a final *y*, making *ply*, *bly*, *cly*, *gly*, *fly*, *sly*.

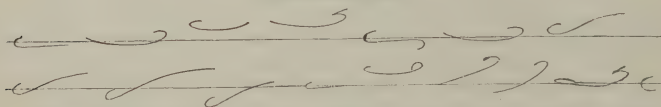
## ILLUSTRATIONS.



**Key.**—Slay, sail, slow, sole, slew, sully, sled, slide, slain, slim, sling, slung, sleep, slope, slippery, sloops, slag, slug, slaves.

**Coalescent *sp*.**—When this occurs initially, it is represented by a hook turned on the *upper* side of the following letter, but when medial or final it is expressed by *s* followed by *p* hook, or by the *p* hook only. In some cases it may be expressed by *p* hooked on *s* tick. If it follows *w*, *c*, or *v*, turn the hook on the upper side for the *sp*. The *sp* hook may be diminished for *spl*, and enlarged for *spt*, *spd*.

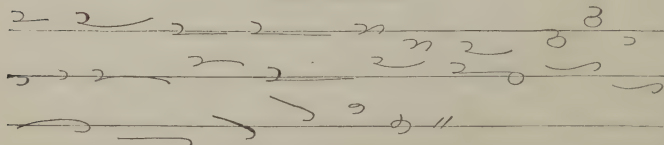
## ILLUSTRATIONS.



**Key.**—Spin, sip, spade, saps, spring sip, speak spike spoken, spook, splint, splash, vesper, wisp, lisps spy.

**Coalescent *sc*, *sq*.**—When initial, a small semi-circular character, resembling the right half of *h*, divided vertically, is used, united angularly with the following character. When final, use the *c* hook to represent it, or write *s* with *c* hook attached.

## ILLUSTRATIONS.





**Key.**—Scant, scarce, skin skim skip, scoop scud Scotch, scratch, school, scholar, skill, skiff, scathe, squirm, squalid, squeamish, desk, dusk, fisk, musk brisk, bask, flask, whisk.

**Coalescent sc, as in scent.**—In very careful writing it may be desirable to express this sound, which is done by omitting *c* and placing a dot or comma under *s*, to indicate the added soft *c* sound.

**Coalescent sph, sf,** is represented by retracing the *s*. It is also used to express *v*.

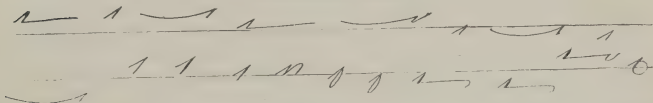
## ILLUSTRATIONS.



**Key.**—Sphere, spherical, spheres, save, saves.

**Coalescent st** is expressed by the *s* and *t* ticks united.

## ILLUSTRATIONS.

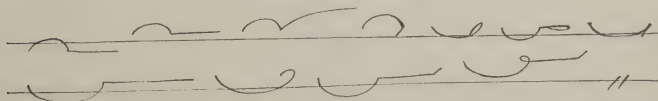


**Key.**—Stain stay sat, steam, sets, stow sot, stue, suit state, straight, street, steep, still, stole, strong strung, strange stretch.

**Coalescent sn, sm,** are expressed by the lengthened *s*.

**Coalescent w.**—This letter following *t*, *th*, *d*, and *s*, as a coalescent, is expressed by greater curvature of the initial character.

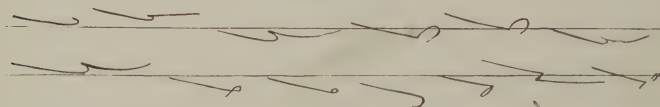
## ILLUSTRATIONS.



**Key.**—Twine twain thwack, thwart, dwell, dwindle, sweet, swim, sweep, swims, swarms.

**Coalescents *xp*, *xt*, and *xc*.**—Words which begin with *ex*, the *e* is omitted, and the *x* is written on position for the following vowel. If in such words *x* is followed by *p*, *c* hard, or *t*, try to unite the letters in the closest union, to express their coalescence, by the use of hooks for *p* and *c* hard, the *tick* for *t*, and the *s* tick for soft *c*, uniting the *p* angularly when not coalescent, using the character *c* when not coalescent, and the horizontal *t* when not coalescent. The *r* often follows these coalescents, and should be expressed by the shade. If *l* follows *xp* or *xc*, make the hook minute to express it. In all these cases the *x* is written on position for the vowel following the coalescents.

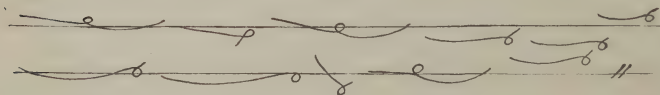
## ILLUSTRATIONS.



**Key.**—Expel, explain, expose, exhibit, except, explode, express, export, explore, execute, extol, extreme, excite.

**Pr** when final, or intermediate, may be expressed by circle *r* on the irregular side of the preceding letter, omitting *p*.

## ILLUSTRATIONS.

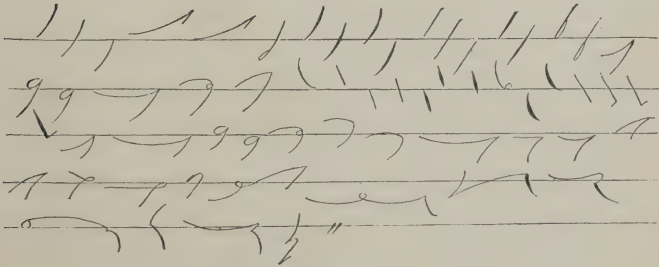


**Key.**—Express, export, expires, spurs, surprise, depress, simpers, somber, expires, nippers, sappers.

## PRINCIPLE VI.

**Unified uncoalescent consonants.**—The frequent recurrence of *s* as the second and third letter in syllables makes the unification of *s* with other characters so far as practicable important; therefore we take advantage of the reversible nature of the characters *c*, *w*, and *v*, writing them downwards to express a following *s* in the same syllable. Occasionally it will be inconvenient, as in writing on the fifth position, in which case it will be better to draw them upwards, adding the *s*. It is not generally best to write *c* downwards when *beginning a word*, because of its likeness to *qu*. The letters *y*, *b*, *x*, and *z*, may be written nearly vertical, by those whose hand offers no resistance to the action, to add a following *s*, as in *yes*, *yours*, *base*, *boys*, *excise*. Also, the vowels *a*, *i*, and *o* may be written, in the middle or at the end of a word, downward, as though on *s* position, to express a following *s*, while *e* and *u* may be written nearly vertical for the same purpose. This contraction gives us syllables of the fourth class.

## ILLUSTRATIONS.



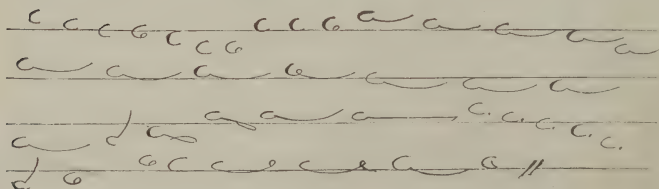
**Key.**—Was, wise, woes, wait, wet, wisely, wars, wires, wears, worse, vase, vice voice, views, varies, virus, vassal,

visual, it was, he was, how was, so was, there was, always all was, yes, base, boss, boys, bores, bars, bears, yes sir, yours, years, excise, exist, excises, exercise exercises, it is, so is, he is, how is, there is, that is, this is, so as, not as, do as, all as allays, arrays, betrays, morose, repose, jocose, surcease, increase, decrease, refuse, abuse, situates, imposes.

**Pch, psh.**—These combinations with a vowel after *p* enter into various words, generally initially. They are represented by the *p* character written horizontally, opening to the right, and when followed by other letters united with them angularly. It may be enlarged to express *t* or *d*.

*Pch* and *sp* are expressed by a similar character, except that *sp* unites directly with a following character, while *pch* unites angularly. When disconnected and written on the vowel position, *sp* makes only the words *spy*, *spew*, which are so unimportant as to make no practical conflict between them and *pitch* and *push*.

## ILLUSTRATIONS.

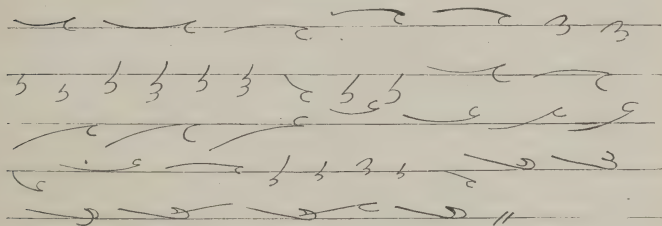


**Key.**—Patch, peach, pitch, pitcher, approach, push, pusher, preach, perch, perish, preacher, patched, peached, pitched, approached, pushed, patches, peaches, preaches, preachers, pitches, poaches, approaches, pushes, impeach, approachable, impeachable, impeaches, impeachment, patching, peaching, pitching, approaching, pushing, impeach-

ing, poacher, patcher, speech, special, specially, speeches, specious.

**Ns, nc, ms.**—These are never initial, but occur in the midst of words and as final, representing the syllables *ence, ense, ince, ance, ounce, uns*, etc. It is represented by a semicircle the opposite of the character for *sc*, and is always united angularly to the under side of the preceding letter, so turned as to make an acute angle in joining. It is enlarged for *nts, nds*; as, *sends, mounts*, and is diminished for *nsi, nci*; as, *pencil, utensil*. When *t* or *d* follows it, the tick is used. When plural, as *fences*, it is written on the upper side of the letter to which it is attached to indicate an added tick, which is written upward.

## ILLUSTRATIONS.



**Key.**—Dense, sense, fines, France, fans, pens pence, pins pines, tones, tons tuns tunes, immense, immenseness, intense, intenseness, evince, offense, offends, sends, finds, commence, commends, commences, dances, senses, wince, winces, evinces, senseless, fenceless, immensely, intensely, pencil, tinsel, utensil, expense, expenses, expends, expensive, expensiveness, experience.

## PRINCIPLE VII.

**Representation of syllables by their consonants.**

In writing, the first syllable of every word contains and

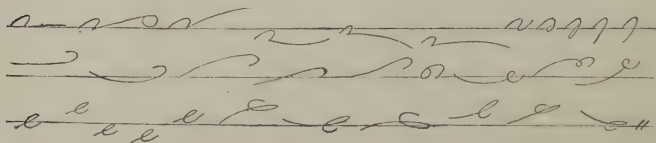
expresses its vowel, making its pronunciation clear, but following syllables are frequently expressed by mere consonant outlines; as, *consume consm, inform infrm, concern consrn, amend amnd, intend intnd, inhuman inhm, stupendous stupnds, excitement xitmnt.*

Short words, however, which both begin and end with a vowel, should usually have both written; as, *obey oba, annoy anoy, decay deca, agree agre, idea ida or ide, allay ala, away awa, easy esy, or esi.*

#### HOOKS AND CIRCLES.

That the confusion which the learner is liable to experience concerning the direction in which to turn the initial and final hooks, the distinction between *p* and *g* when joined to the several classes of letters, and the circles, may be overcome, it seems desirable at this point to devote special attention to them. A careful study of the following figures will serve to correct any errors concerning these particulars.

**The Hooks.**—When *p* is initial it unites with all following letters angularly except *g, h* and *l*, and downward *a, o*, and *i, c, w*, and *v*. Final *p* may unite angularly, but generally turns as a hook, and always on the upper side, except after *c, w, v, h, l, sh, ch, wh*, when it turns as a hook on the easier side. After any circle or after a loop it is always made as a hook.



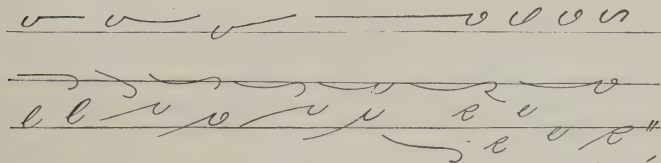


In such syllables as pipe, peep, etc., slant *p* backwards to express the following *p*, unless the learner finds it easier to write both *ps*. *P* is often used for *b*, especially in case of *bl*, the minute *p* being easier than *bl*.

Initial *g* unites angularly except before *p* and circle *r*. Final *g* generally turns as a hook, always on the under side. After circles it unites angularly. It is sometimes used for *j* when *j* would write badly; as, after *n*, and then unites angularly; as, in the word *lounge*. After *s* and *d*, it may be joined angularly instead of being turned as a hook because it makes a better outline.

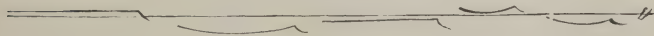
*G* is frequently used for *c*, when final. It, like *p*, is sloped backwards to denote its repetition; as in *gage*, *gaj*.

## ILLUSTRATIONS.



**Final *y*,** when it represents short *i*, as, in *many*, is expressed by a very minute *y*.

## ILLUSTRATIONS.



**Circles.**—The circle being used for both *h* and *r*, it is necessary to employ some means of distinguishing each. The circle disconnected always represents *h*; when connected with another letter the circle is joined angularly for *h*, and continuously for *r*.

**Sh.**—This is usually represented, when initial, by *s tick* and the *circle*, but in the midst of or at the end of a word, by the enlarged circle written on the regular side of the letter to which it is attached.

**Ch.**—This when initial is expressed by *minute b with a circle*, but in the midst of or at the end of a word it is usually represented by the enlarged circle turned on the irregular side of the letter which it follows, or attached to it angularly.

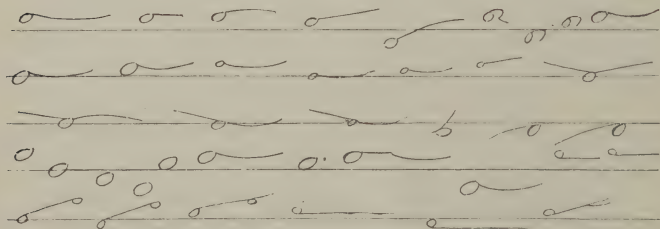
**Wh.**—This is represented by a minute *w* and circle, always written by a downward movement.

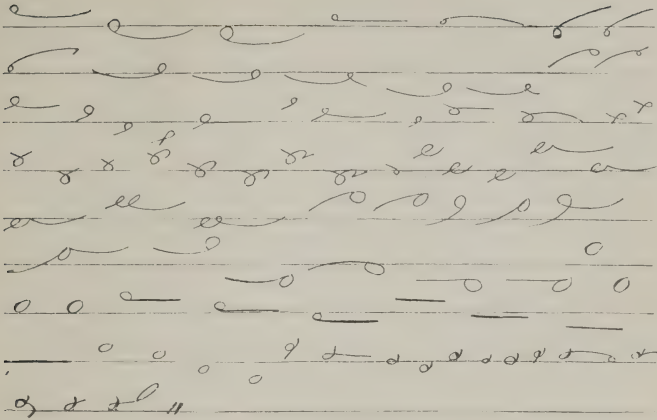
Occasionally it is more convenient to represent *ch* by *c* and *h*, and *sh* by *s* and *h*.

The word *which* is represented by *minute w* and an *enlarged circle*, or by *wh* and *enlarged h*.

In words beginning with the outline *hp* the *h* is written inside of *p*, while *r* preceding *p* is always expressed by a shade. *H* and *r* initial are both enlarged to add *t* and *d*, and are both diminished, whether initial, medial, or final, to express a following *l*.

#### ILLUSTRATIONS.





**Key.**—Has, hand, hath, heave, hook, happy, hope, heap, hats, hits, heats, halls, hills, held, hollow, behave, behoof, behead, beheld, inhere, adhere, cohere, hat, hit, hot, hut, heat, hates, heating, hardness, huts, rain, ram, river, rover, reverse, remain, Roman, revel, railes, rites writes rights, rods, realm, relief, rock, rollick, relict, sir, sore, sorely, sure, surely, car, careless, shade, she, show, shut, shine, shall, shells, shilling, chain, chief, cheat, chat, chase, chores, cheese, chap, chip; chop, chaps, chops, chill, shape, ship, shop, shapes, ships, shops, shapeless, shoppers, cash, catch, wish, witch, wishes, witches, sash, such, fish, mush, much, rash, rush, reach, wretch, rare, rear, roar, ray, row, rue, rye, hay, he, how, hue, what, when, why, who, where, while, which, whereto, wherefore, whereat, whereunto, whereas, wherewithal.

## PRINCIPLE VIII.

*The arbitrary representation of syllables.*—This principle refers chiefly to the representation of those long

and involved prefixes, of frequent occurrence, which are not readily expressed by the simple means of syllabification already provided, and to frequent suffixes requiring a brief writing. Similar arbitraries are used in all systems of shorthand.

### PREFIXES.

We are able by the positional alphabet to fully write most prefixes, but there are a few, which, because of their length, it is desirable to express arbitrarily. The sign of a prefix is its first letter. The signs, except three, *con com, amb,* and *re*, are written without reference to position, and naturally stand on or near the horizontal line. The sign, *com, con*, is written on position for the following vowel, making *coma, come, comi, como, comu*. It may take an added *t, tr, p, pl, pr, fl, s*, or be lengthened for *m, n*. In case of the addition of either of these letters it is still written on position for the vowel following, as *conta, contra, compe, comple, compre*.

The sign for *amb, ambi, amph, amphi*, is *a* written across the line, making *am*.

The sign for *re* is *r* circle turned on the outside of a following letter, consonant or vowel, which is written on position for the following letter, *re* being treated as if it were part of the letter to which it is attached.

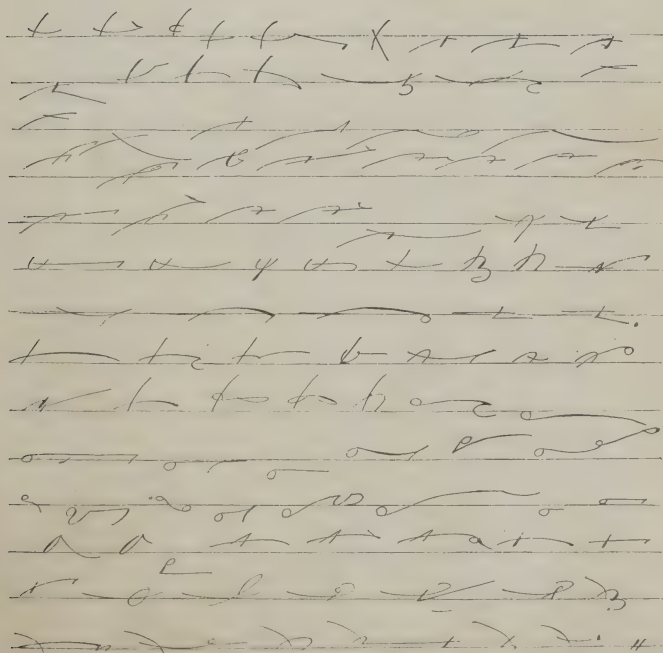
All the signs except *re* are written across by the first letter of the following syllable.

### LIST OF PREFIXES AND SIGNS.

<i>Prefixes.</i>	<i>Signs.</i>	<i>Prefixes.</i>	<i>Signs.</i>
Accom accoun	<i>a</i>	Adminis	<i>ad</i>
Amb ambi amp		Author	<i>au</i>
amphi	<i>am</i>	Circum	<i>sm</i>

<i>Prefixes.</i>	<i>Signs.</i>	<i>Prefixes.</i>	<i>Signs.</i>
Com con	<i>c</i>	Quadra-ri-ru	<i>q</i>
Discom-con	<i>d</i>	Re	<i>r</i> circle
Govern	<i>g</i>	Recog-com-con-cor	<i>r</i>
Incog-com-con-cor	<i>i</i>	Satis	<i>st</i> tick
Miscog-com-con-cor	<i>m</i>	Trans	<i>t</i> tick
Noncom-con	<i>n</i>	Self	<i>s</i>
Omni omnip omnis		Substan-sti	<i>sp</i>
omniv	<i>o</i>	Uncom-con-cor	<i>u</i>
Precom-con	<i>p</i>	Excom	<i>x</i>

## ILLUSTRATIONS.



**Key.**—Accommodate, accommodation, accomplish, ambient, ambidexter, amphibious, administer, administrate, administration, administratrix, authorize, authority, authorization, circumstance, circumference, command, commend, communion, commit, conceit, console, concern, contact, conflict, conflagration, contravention, company, companion, complain, complete, compliment, complication, comprehend, comprehension, contusion, discompose, discontend, government, governess, governor, governing, incommode, incomprehensible, incorrupt, misconstrue, misconceive, miscomfort, nonconformer, noncontent, noncontributing, omniform, omnipotence, omnipotent, omnivagant, preconceive, precondemn, preconcure, precontrive, quadrature, quadrennial, quadrilateral, quadruped, reference, reform, remind, remove, renew, reserve, retake, reservoir, reunite, reorganize, reënter, reiterate, recognize, recommend, renown, relent, rely, really, return, satisfy, satisfaction, satisfactory, transfer, transmit, transact, selfish, selfwilled, substantial, substantive, substantiate, uncompromising, uncomfortable, unconcerned, uncorrupt, uncomplimentary, unaccountable, unaccommodating.

The following lists comprise most of the prefixes of the language. In writing them only those of the preceding list should be written across, the others being written connected with the following letters. With a school dictionary the pupil will readily find words for practicing them, which should be thoroughly done.

#### SAXON PREFIXES.

A after all, be by, en em, for fore, in in, mis, out over, un under up, with.



## LATIN PREFIXES.

A ab abs ad ac af ag al an ap ar as at ant ante anti amb  
 amphi, cent cento centu cis contra contro co cog com con  
 counter col cor circum, de demi di dif dis der dus, ef ec em en  
 es ev ex extra equi, hemi, ig il im in inter intro infra, juris  
 juxta, mal male manu mis multi, ne non noct, ob oc of op  
 omni, pan panto per pleni post pre preter prim primo, quad,  
 retra re retro, se semi super supra sub subter suc suf sug  
 sus sine, trans tri, un uni.

## GREEK PREFIXES.

A an ana amphi anti anto apo aph aristo astro auto, bis  
 biblio, cata choro chiro chrono cosmo, deca dia dys, em en  
 entomo epi, geo, helis hepta hetero hydro hyper hypo, lexico  
 litho, meta miss miso mitho, oct octa octo ortho ornitho  
 osteo, para penta peri phil philo photo poly physico physio  
 proto pyro, steno stereo, sy sys sym syn, topo theo typo, zoö.

## SUFFIXES.

While many suffixes themselves suggest their expression in a simple and brief manner, there are others which from frequent occurrence and long outline require brief arbitrary expression.

Many of the suffixes of our language may be grouped in classes, and one sign will frequently answer for all the individuals of a class; as, *able*, *ably*, *ableness*, *ability*, is a group of which any sign which will represent one may equally clearly represent each individual of the class. Take these sentences, Is he a *reliable* man? We are *reliably* informed that he is a man of sterling *reliability*. If the words *reliable*, *reliably*, and *reliability* were written alike, as, for instance, *relbl*, we have Is he a *relbl* man? I am *relbl* in-

formed that he is a man of sterling *relbl*; which the stenographer, accustomed to contracted forms of words, would readily interpret correctly.

Take the following class of suffixes:

able ably ableness ability

ible ibly ibleness ibility

oble obly obleness obility

ubl ubly ubleness ubility

eeble eebly eebleness

In this entire family it is quite clear that *bl* is a sufficient expression for the *ble*, *bly*, *bleness*, *bility*, the preceding vowel having been either alphabetically or positionally expressed; as, *noble* is fully expressed by *n* on *o* position, followed by *bl*.

#### CLASSIFIED SUFFIXES, TERMINATIONS, AND SIGNS.

**Attached Signs.**—In the following class the signs are attached to the preceding character without lifting the pen.

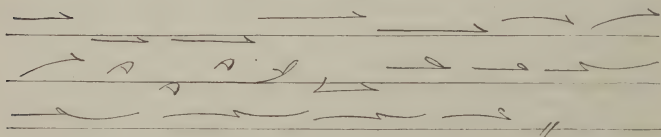
able eeble ible oble uble	bl	
ably eebly ibly obly ubly	bly	
ableness eebleness ibleness obleness		
ubleness	blns	
ability ibility obility ubility	blt	
ality elity ility olity ulity	lt	
ash esh ish osh ush	sh	
ashly eshly ishly	shly	
asely isely ously	sly	
ashness eshness ishness ousness	shns	
tion tian cion cean sion sian	shn	} or shn tick
cious cious tuous ceous	shs	
tial cial sial	shl	

ac ack ick eck ock uck	c
ant ent int ont unt	nt
and end ind ond und	nd
al el il ol ul ulé	l or yl
ase ays ise ize ees eze ose oze use	s — z
ary arry ory orry ery erry iry iery ury urry ry	ry
an en in on un	n
ame eem eam ime ome oom ume um	m
ad ed id od ud	d
at et it ot ut	t
ang eng ing ong ung	ng
ance ence ince once unce	ns
ancey ency	nsy
mant ment mint mont munt	mnt
mand mend mind mond mund	md
lass less liss loss luse	ls
adly edly edley idly odly udly	dly
ately etly itely otely utely	tly
antly ently ointly untly	ntly
andly endly ondly oundly	ndly
astly estly ostly istly ustly	stly
asly esly osly isly usly	sly
ave ive ieve eive eave ove oove	v
tave tive tove	tv
trave trieve trive	trv
ian ion ien	yn
fal fel fil fol ful	fl
atty etty ity otty utty	ty
ax ex ix ics ox ocks ux ucs	x
rass ress rise rose ruse	rs
san sane sen sin sine sign son sun	sn

same som sum	sm
self	sl
ship	shp
ness	ns
ple ble pel bel	pl
rier rior	yr
rious	rys
ried riet	rd t ryd
hood	hd
tied	td

**The *shn* tick.**—The terminations *tion*, *sion*, *cion*, *cian*, *sian*, in short words, are expressed by a minute backward tick, forming an angle with the letter to which it is attached. The tick also represents *tious*, *cious*, *sious*, *ceous*, and *tial*, *cial*, *sial*, *shall*, the context being a sufficient guide in determining whether *tion*, *tious*, or *tial*, is intended by the tick. Any following letter may be attached to it.

#### ILLUSTRATIONS.



**Key.**—Nation, notion, motion, mansion, mention, fashion, caution, cautious, passion, portion, partial, illusion, intention, national, nationally, nations, nationals, fashions, fashioned, fashionable.

**Signs written across preceding characters.**—The following terminations are expressed by writing the terminal sign across the preceding character:

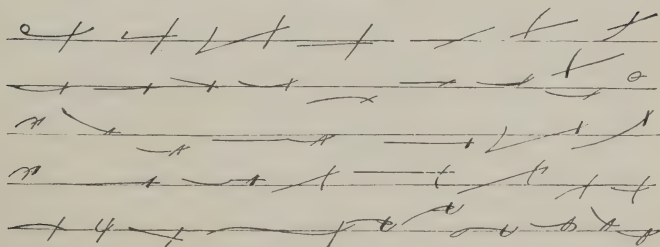
*Terminations.*

tive tively tiveness  
 sive sively siveness  
 ty tily tiness  
 sy sily siness  
 sty stily stiness  
 try tary tery tiry tory tury  
 stry stary stery stiry story stury  
 age  
 ology ological ologist ologion  
 graph graphic graphical graphically  
     graphing  
 logue

*Signs.*

v downward  
 v upward  
 t tick  
 s tick  
 st ticks  
 t tick shaded  
 st ticks shaded  
 a  
 o  
 g  
 l

## ILLUSTRATIONS.



**Key.**—Restive, attentive, inventive, motive, missive, abusive, aggressive, illusive, city, mighty, beauty, duty, fussy, newsy, dressy, dozy, hazy, pasty, yeasty, dusty, modesty, monetary, inventory, wintry, pastry, mystery, dentistry, voyage, manage, vintage, adage, dotage, theology, geology, biology, physiology, telegraph, caligraph, lithograph, decalogue, epilogue, dialogue.

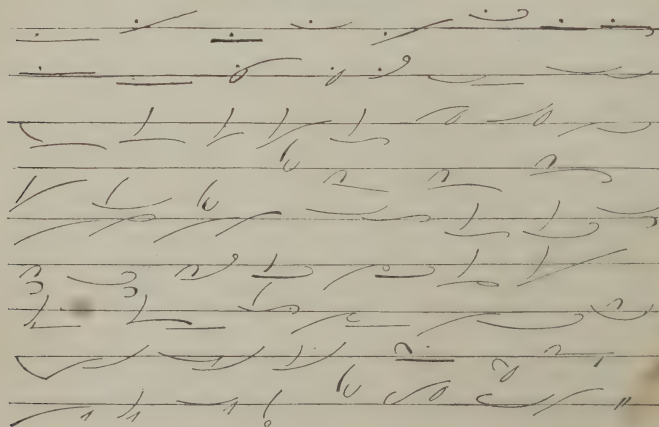
**Detached Signs.**—There is a class of terminations, beginning with a consonant and a vowel, as *ba, be, bi, bu, ca,*

*ce, ci, co, cu, da, de, di, do, du, fa, fe, fi, fo, fla, fle, fli, flu, etc., etc., terminating with tid, tis, ting, tive, tion, tious, tial, timent, making, bate, bated, bates, bative, bating, cate, cates, cated, cating, cative, cation, cations, catial, catement, date, dates, dated, dating, dation, dations, datial, dite, dites, dited, ditive, diting, dition, ditious, ditial, flate, flates, flated, flating, flation.*

These terminations occur in such words as do-nate, donated, do-nates, do-nating, do-nation, pro-bate, pro-bated, pro-bation, se-dition, se-ditious, con-dition, pro-fusion, profession, ren-dition, in-action, re-duction, e-lection, o-vation, e-motion, inter-ruption, col-lection, in-flection, in-fraction, con-stitution, in-stitution, per-suasion, sit-uation, trit-uration, evac-uation, perpet-uation.

All such terminations are expressed by writing the initial letter or letters of the termination under or near the last character of the preceding syllable, as in the following writing.

## ILLUSTRATIONS.





**Key.**—O-mission, e-vasion, o-ration, e-dition, o-vation, a-doption, e-rosion, e-rection, e-motion, e-lection, e-lation, e-jected, do-nation, se-dition, ef-fusion, in-fusion, in-action, in-cautious, in-duction, al-lusion, il-lusion, ad-dition, oc-casion, ac-cession, ag-gression, abro-gation, pro-bation, pro-fession, per-fection, con-clusion, con-cretion, se-duction, in-duction, in-ception, de-scription, pro-scription, sub-scription, pro-jection, inter-ruption, cor-ruption, in-flation, in-vention, in-tention, in-formation, ab-duction, con-summation, con-sumption, per-suasion, evac-uation, sit-uation, in-tuition, aggre-gation, prepa-ration, popu-lation, pene-tration, con-stitution, in-stitution, des-titution, anni-hilation, abro-gation, specu-lation, specifi-cation.

## LIST OF TERMINATIONS.

The following is a full list of the terminations which are represented by writing their initial letter detached from and underneath, or near the preceding character:

*Sign.*

*Terminations.*

*a* — act, acts, acted, acting, action, actile, active, actions, actment.

*a* — apt, apt, apted, apting, aptation, aptile, aptive, aptment, aptable, ation.

*e* — ect, ects, ected, ecting, ection, ectile, ective, ectment.

*e* — ept, epts, epted, epting, eption, eptive, eptibly, eptedly.

*i* — ict, icts, icted, icting, iction ictive, ictious, ictment.

*i* — ipt, ipts, ipted, ipting, iption, iptive, ition.

*o* — oct, octs, octed, octing, oction, octile, octious, octment.

*o* — opt, opts, opted, opting, option, optive.

*u* — uct, ucts, ucted, ucting, uction, uctive, uctile, uctment.

*u* — upt, upts, upted, upting, uption, uptive, uptably, uptedly.

*b* — bate, bates, bated, bating, bation, batiuous, batial, batement.

*b* — bite, bites, bited, biting, bition, bitious.

*b* — bute, butes, buted, buting, bution, butiuous, butiate, butement.

*br* — brade, brades, braded, brading, brasion.

*c* — cate, cates, cated, cating, cation, catiuous, cational, cative.

*cr* — crate, crates, crated, crating, cration.

*c* — cute, cutes, cuted, cuting, cution, cutive, cutional, cument.

*cl* — clude, cludes, cluded, cluding, clusion, clusive, clusive-ness.

*s* — cede, cedes, ceded, ceeding, cession, cessive, cessment.

*s* — cite, cites, cited, citing, citation, citement.

*d* — date, dates, dated, dating, dation, daciuous, dicament.

*d* — dite, dites, dited, diting, dition, ditious, ditement.

*d* — dote, dotes, doted, doting.

*f* — feit, feits, feited, feiting, feiture, fession, fessional.

*f* — fute, futes, futed, futing, fusion, fusional.

*f* — flate, flates, flated, flating, flation, flative, flatement, flationists.

*g* — gate, gates, gated, gating, gation, gatiuous, gational.

*gr* — grate, grates, grated, grating, gration.

*hl* — hilate, hilates, hilating, hilation.

*j* — ject, jects, jected, jecting, jection, jectionable, jective, jectment.

*l* — late, lates, lated, lating, lation, lative, latial, laciuous, latement.

*l* — lide, lides, lided, liding, lision, licious.

*l* — lude, ludes, luded, luding, lusion.

*m* — mate, mates, mated, mating, mation, maciuous.

*m* — mit, mits, mitted, miting, mission, missive, mitment.

*m* — mute, mutes, muted, muting.

*n* — nate, nates, nated, nating, native, nation, naceous, natial.

*n* — nite, nites, nited, niting, niton, nitious, nitial.

*n* — nute, nutes, nuted, nuting, nutive, nutrition, nuticious.

*p* — pate, pated, pates, pating, pation, pative.

*p* — pet, petes, peted, peting, petition, pecious.

*p* — pute, putes, puted, puting, putation, putement.

*pl* — plate, plates, plated, plating, plation, plative.

*pl* — plete, pletes, pleting, pleted, pletion.

*pl* — plode, plodes, ploded, ploding, plasion, ploration.

*qu* — quate, quated, quations.

*r* — rate, rates, rated, rating, ration, rative.

*r* — ride, rides, rided, riding, rision, ricious.

*r* — rode, rodes, roded, roding, rosion, rosive.

*s* — sate, sates, sated, sating, sation.

*s* — site, sites, sited, siting, sition, sitious, sitional.

*sl* — sulate, sulates, sulated, sulating, sulation, sulative.

*t* — tate, tates, tated, tating, tation, tative, tatious, tatial.

*tr* — trate, trates, trated, trating, tration, trative.

*t* — tute, tutes, tuted, tuting, tution, tutional, tutive.

*tn* — tend, tends, tended, tending, tention, tentional, tentious.

*u* or *w* — uate, uates, uated, uating, uation, uition, uitional.

*sw* — suade, suades, suaded, suading, suasive, suasively, suasiveness.

*v* — vade, vades, vaded, vading, vasion, vasive, vasively, vasiveness.

*v* — vate, vates, vated, vating, vation.

*vn* — vent, vents, vented, venting, vention, ventional.

*sc* — script, scription, scriptive, scriptively.

*sp* — spicious, spicion, spicuous, spicuity, spicuously.

*st* — stitute, stituted, stituting, stitution, stitutionally.

It may possibly appear to the learner that one sign cannot safely represent so many terminations, and occasionally a word may seem to be obscure, but study of the context will soon decide it.

#### PRINCIPLE X.

***The omission of initial letters or syllables.***—This principle may be safely applied in many cases, adding much to brevity.

***Ac, ag, oc.***—May be omitted from such words as accord, according, accordingly, accuse, acknowledge, aggressive, aggravate, acquired, occur, occasion.

***Af.***—May be omitted from such words as affirm, affix, afraid, afford, affirmation.

***Al.***—May be omitted from such words as allow, allusion, almost, although.

***Com, con.***—May be omitted from such words as confuse, confer, confess, compose, compute, comprise, contempt, congregation.

***En, em.***—May be omitted from such words as enjoy, enjoys, enjoying, enjoin, encase, enclose, employ, embolden, entice, engrave.

***Ex.***—In words beginning with *ex* omit *e*, and write *x* on the position of its following vowel.

***H.***—This letter may be safely omitted from such words as has, his, him, hid, hit, have, house, human, heaven, etc., writing as, is, im, id, it, av, ous, umn, evn.

***In, im.***—May be omitted from such words as imply, implied, improve, improved, increased, ingulfed, inclosed.

***Re.***—May be omitted from such words as reversed, reviewed, revived, revoked, report, reported, reposed, replied, reply, replying, repealed, required.

## CHAPTER IV.

---

### WORD SIGNS AND PHRASE WRITING.

A word sign is an arbitrary representation of a word, usually consisting of one or more prominent letters of it. A sign should be so suggestive of its word as to be easily remembered.

Few, and those of the simplest character, are used in this system, because most words are so simply and completely written on its general principles as to make signs unnecessary. The signs used are chiefly for the purpose of phrase writing.

The dot is used on *a* position for *ah*; on *e* position for *the*, *thee*; on *i* position for *I*, *aye*, *eye*; on *o* position for *O*, *oh*, *owe*. It is also used written close to the end of a word for *ng*, *ing*, and *thing*. The plural, *things*, is written by *s*, in place of the dot; the character *e* is written across the line for *any*; *a* across the line makes *an*, and is also used for the word *a*; *w* is written across the line for *with*; *q* is written, standing on the line, for *question*; *v* is written, standing on the line, for *have*; *o* is written, standing on the line, for *one*; a heavy *b* is used for *business*; *c* and *w* on *u* position for *could* and *would*.

**Phrase writing.**—In speaking, many phrases are uttered in a rapid and continued tone, as if by a single impulse of the voice. The stenographer often writes such phrases without lifting the pen, running words together in

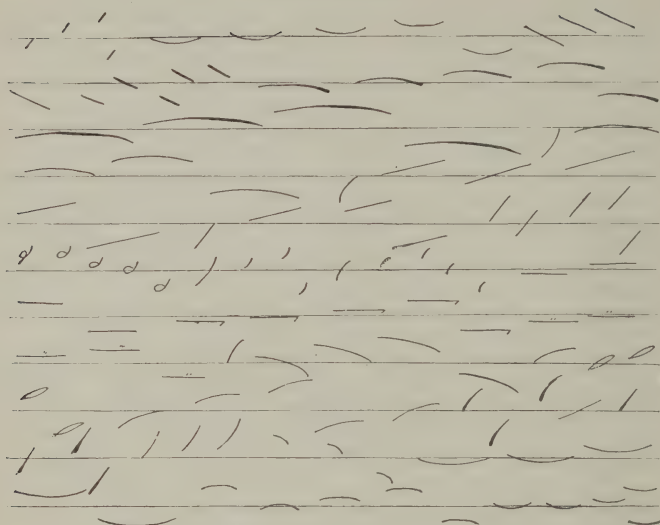


imitation of the speaker. The saving of movements, and lifting of the pen from word to word, is a strong argument in favor of the practice, besides well conceived phrases are perfectly legible. In this system phrases are constructed in three different methods.

**First method.**—There are many phrases of two words, in which the last word is *a*, *the*, *I* or *you*. Many of these are written by adopting the character which writes the first word, as a sign, and writing it on position for the second word, as *to a*; *t* is used for *to* and written on first position to express *a*; *by a*, *b* is used for *by*, and written on first position for *by a*, on second position for *by the*, on fifth position for *by you*. The words which are represented by signs and used in this method of phrase writing are:

<i>Words.</i>	<i>Signs.</i>	<i>Words.</i>	<i>Signs.</i>
to	<i>t</i>	but	<i>bt heavy</i>
do	<i>d</i>	as	<i>z</i>
by	<i>b</i>	all	<i>l</i>
for	<i>fr</i>	at	<i>a upward</i>
if	<i>f</i>	are	<i>a shaded</i>
from	<i>frm</i>	on	<i>o downward</i>
have	<i>v</i>	of	<i>o upward</i>
what	<i>wh</i>	is	<i>i downward</i>
in	<i>i minute</i>	or	<i>o shaded</i>
and	<i>a minute</i>	not	<i>nt</i>
now	<i>n</i>	upon	<i>un</i>
know	<i>n</i>	that	<i>tht</i>

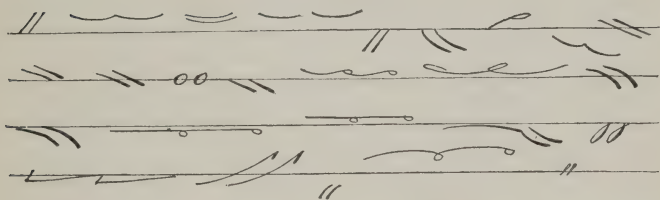
## ILLUSTRATIONS.



**Key.**—To, to the, to a, to you, do, do I, do the, do a, do you, by, by the, by a, by you, but, but I, but you, but the, but a, for, for I, for the, for a, for you, from, from the, from a, from you, if, if I, if the, if a, if you, have, have I, have the, have a, have you, of, of the, of a, of you, one, on, on the, on a, on you, what, what a, what the, what I, what you, in, in the, in a, in you, and, and the, and a, and I, and you, know, know the, know a, know you, not, not I, not the, not a, not you, now, now I, now the, now a, now you, as, as I, as the, as a, as you, all, all I, all the, all a, all you, at, at the, at a, at you, are, are you, are the, or, or the, or I, or a, or you, is, is the, is a, upon, upon the, upon you, so, so I, so the, so a, so you, that, that I, that the, that a, that you, did, did I, did the, did a, did you, one by one.

**Second Method.**—There is a class of phrases consisting of three words, the second of which is a conjunction, or preposition, tying the others together. In such phrases the connecting word is omitted, but expressed by writing the first and last words in close proximity or united.

## ILLUSTRATIONS.



**Key.**—One by one, day to day, day by day, day after day, over and over, ever and ever, all in all, each to each, by and by, better and better, brighter and brighter, higher and higher, broader and broader, deeper and deeper, less and less, hour by hour, out and out, more and more, nearer and nearer, forever and ever, lower and lower, time to time, wider and wider, again and again, farther and farther.

**Third Method.**—This method consists in attaching one word sign to another. Several words may be thus represented connectedly, and be even more legible than when written disconnectedly.

For this method of phrase writing a series of word signs are used for the common words which they express when written on the several positions; thus, *s* written on the various positions, writes *say*, *see*, *sigh*, *so*, *sue*, of which all but *sigh* are frequent words, and hence valuable in phrase writing, and therefore *s* is used as a phrasing sign for *say*, *see*, *so*, *sue*. In the following list of signs the

Roman characters are used to represent the short-hand characters.

## SIGNS AND PHRASE-WORDS.

a <i>downwards</i>	as, an	p	pay
a <i>upwards</i>	a, at	q	question
b	be, by	r	are, or, her
c	could	s	say, see, sue, so
d	day, due, do, die	t	to
e	any, each, he	u <i>vertical</i>	us, up
f	if, few	u <i>slant</i>	you
g	go	v	have
h	he, how	w	with, we, way,
i <i>downwards</i>	is, in		would
i <i>upwards</i>	I, it	y	ye, you
j	just	z	as
l	all, will, well	ch	such, much
m	may, me, my	sh	should
n	now, no, new	th	the, they, though
o <i>downwards</i>	on, own, one	wh	what, who, why
o <i>upwards</i>	of, off		

The learner can easily and intelligently enlarge this list by using the lengthened and enlarged, the shortened and the minute characters, and the shaded characters, for the words which they suggest; thus, minute *a* is *an*, shortened *a* is *at*, *add*, *had*; minute *i* is *in*, *him*, shortened *i* is *it*, minute *b* is *been*, short *b* is *but*, *bad*, *bid*, shortened *th* is *that*, *thought*, minute *th* is *than*, *then*, *thin*, *them*, shaded *th* is *there*, *their*, enlarged *p* is *paid*, *put*, enlarged *g* is *get*, *got*, *good*, and shaded *it* is *great*, lengthened *c* is *can*, *came*, *come*, lengthened *s* is *same*, *seem*, *seen*, *some*, lengthened *w* is *win*, *won*, minute *n* is *name*, *none*, shortened *n* is *not*, *and*;

*s tick* is used for *is, was, as, his*. These are suggestions which the intelligent student will take pleasure and find profit in pursuing to a greater extent.

## SIMPLE PHRASES.

The following phrases should be written without lifting the pen, each word being represented by its sign:

Can you come soon? Will you give me your name? There is no one there. So it is now. Do you want me to-day? If you can give, will you? How much have you sent them? My dear sir. Give me time. In my day. When can you pay me? Did you send him? I will be there soon. It will be near me. If it is a good day. I have no time for it now. I can't put it on now. No one can. Some one will be there. One of them. One of you. In a few days. In the beginning. As you can see. I wish you would do so.

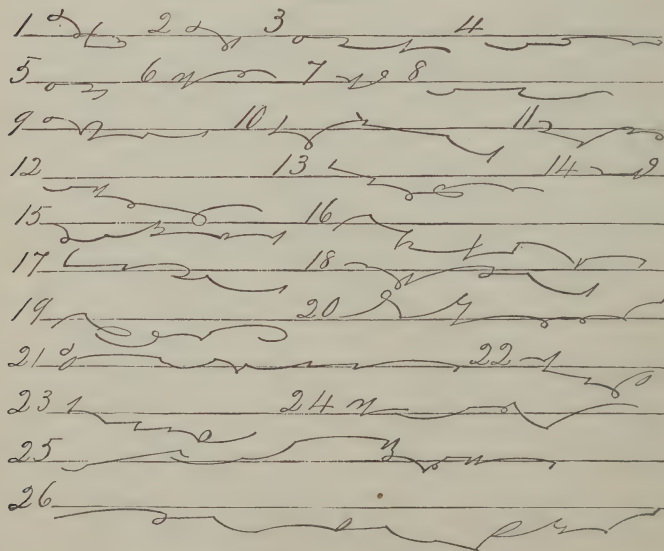
The foregoing are merely specimens of natural phrase writing which can be easily multiplied *ad libitum*.

## COMMON LEGAL PHRASES.

1. What is your name, age, and occupation? 2. Where do you reside? 3. How long have you resided there? 4. Do you know the plaintiff in this action? 5. How long have you known him? 6. Please state to the court. 7. You may state to the jury. 8. Do you mean to say that? 9. Are you a party to this suit? 10. In your direct examination you state. 11. Describe what took place there. 12. Did you not state in your examination in chief? 13. To the best of your knowledge and belief, then. 14. You may now state to the jury. 15. You have heard the witness for the plaintiff state. 16. Are you as positive of this as of anything you have testified to? 17. As a matter of fact

did you not? 18. Then you were mistaken when you said. 19. Are you willing to swear this was the fact? 20. Were you a witness on the former trial of this case? 21. What relation, if any, do you sustain to the defendant? 22. Then state, to the best of your recollection. 23. State what you know, and not what you hear. 24. Please state the conversation as near as you can. 25. Did you have any conversation with the defendant as to what you was, or was not, to testify to? 26. From whom did you first learn that you would be called as a witness in this case?

## KEY.



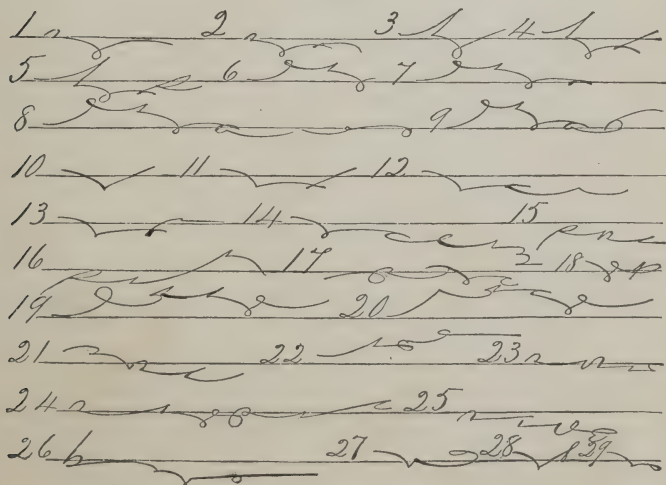
## CORRESPONDENCE PHRASES.

1. In reply to yours of the — 2. In reply to your favor of the — 3. We have yours of — 4. We have your favor of — 5. We have your favor of late date. 6.



We are in receipt of yours. 7. We are in receipt of your favor. 8. We are in receipt of your favor inclosing draft for — 9. We are in receipt of yours inclosing check for — 10. Yours of — 11. Your favor of — 12. Your favor received. 13. Your favor at hand. 14. Your favor duly received, and contents noted. 15. Inclosed please find — 16. Inclosed we hand you — 17. For which please accept our thanks. 18. Your order solicited. 19. We should be pleased to receive your order. 20. We would be pleased to be favored with your orders. 21. Thanking you for past favors. 22. Awaiting an early reply, we remain. 23. Please give this prompt attention. 24. Please enter our order and ship at your earliest convenience. 25. Prompt attention will greatly oblige. 26. Hoping to hear from you soon, we remain. 27. Yours respectfully. 28. Yours very truly. 29. Yours truly.

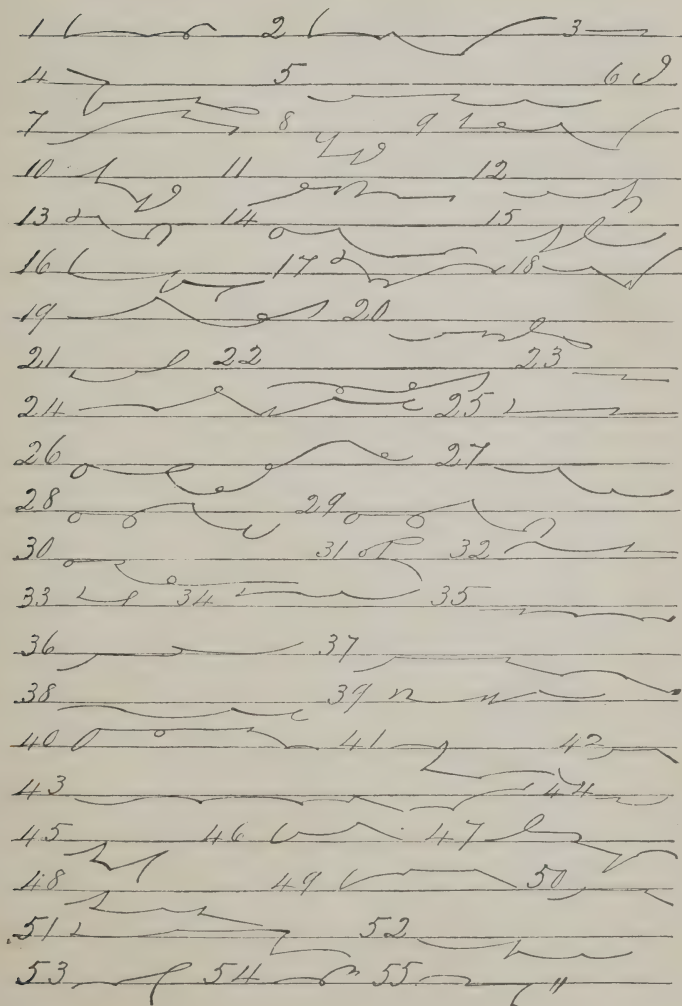
## KEY.



## GENERAL ILLUSTRATIVE PHRASES.

1. As if there had been. 2. As far as you can. 3. In the meantime. 4. Because it might not be well. 5. Do you mean to say so? 6. Gentlemen of the jury. 7. It cannot be true. 8. Go on and state to the jury. 9. State as near as you can. 10. I will ask you to state to the jury. 11. Have you or not paid that note? 12. Do you say it is paid? 13. When did you pay it? 14. How do you know that? 15. It is as well so. 16. As soon as it is received. 17. What do you think of this? 18. Do the best you can. 19. We may be sure of it. 20. Do you not think it will be well? 21. To say I will. 22. If you are sure of it. 23. No time. 24. For the very best of reasons. 25. In the meantime. 26. How soon will your work be ready? 27. So you say. 28. How much can you get? 29. How much have you paid? 30. How long will you remain? 31. He will call on you. 32. At the same time. 33. In a day or two. 34. In a few days. 35. Not far from this. 36. It may be seen. 37. It may not be for the best. 38. For some reasons. 39. In the present state of things. 40. Let me remind you that. 41. This was before election. 42. It may be. 43. So far from this being the case. 44. Not to-day. 45. It is out of the question. 46. As it would be. 47. We will make by one of the. 48. It is said to be. 49. As the case may be. 50. It may not be. 51. In the same manner as if. 52. Someone has said. 53. This of all the questions. 54. They are capable. 55. For the time has been.

## KEY.



## ABBREVIATIONS.

Some of the abbreviations in common use in English writing are useful in short-hand, and are expressed by short-hand characters as they are in long-hand; as Mass., for Massachusetts, is written by *M* on *a* position, with *ss* added. The abbreviations for the states are especially valuable. They should generally be capitalized. The period after each may be omitted. A full list of abbreviations is given in dictionary. Some words for which abbreviations are in use are more briefly and fully written out by short-hand principles.

## ABBREVIATIONS FOR THE UNITED STATES.

<i>Ala.</i>	Alabama.	<i>Mo.</i>	Missouri.
<i>Ark.</i>	Arkansas.	<i>Mon.</i>	Montana.
<i>Cal.</i>	California.	<i>N. C.</i>	North Carolina.
<i>Ct.</i>	Connecticut.	<i>Neb.</i>	Nebraska.
<i>D. C.</i>	District of Columbia.	<i>N. H.</i>	New Hampshire.
<i>Del.</i>	Delaware.	<i>N. J.</i>	New Jersey.
<i>D. T.</i>	Dakota Territory.	<i>N. M.</i>	New Mexico.
<i>Fla.</i>	Florida.	<i>N. Y.</i>	New York.
<i>Ga.</i>	Georgia.	<i>O.</i>	Ohio.
<i>Ia.</i>	Iowa.	<i>Or.</i>	Oregon.
<i>Ida.</i>	Idaho.	<i>Pa.</i>	Pennsylvania.
<i>Ill.</i>	Illinois.	<i>R. I.</i>	Rhode Island.
<i>Ind.</i>	Indiana.	<i>S. C.</i>	South Carolina.
<i>Ind. T.</i>	Indian Territory.	<i>Tenn.</i>	Tennessee.
<i>Kan.</i>	Kansas.	<i>Tex.</i>	Texas.
<i>Ky.</i>	Kentucky.	<i>U. S.</i>	United States.
<i>La.</i>	Louisiana.	<i>U. T.</i>	Utah Territory.
<i>L. I.</i>	Long Island.	<i>Va.</i>	Virginia.
<i>Mass.</i>	Massachusetts.	<i>Vt.</i>	Vermont.
<i>Md.</i>	Maryland.	<i>Wis.</i>	Wisconsin.
<i>Me.</i>	Maine.	<i>W. T.</i>	Washington Territory.
<i>Mich.</i>	Michigan.	<i>W. Va.</i>	West Virginia.
<i>Miss.</i>	Mississippi.		

## SYNOPSIS OF THE PRINCIPLES OF THE SYSTEM.

The following classification will serve for reference, and enable the pupil also to fix in mind the different principles and contractions:

## FUNDAMENTALS

- { *Alphabet*, represented by characters which are simple, light, sloped, and horizontal, both vowels and consonants connective.
- { *Alphabet* represented by positions.
- { *Abbreviated Spelling*, based on the rules of the Spelling Reform Association.
- { *Syllabification* — *The union of syllabic outlines*, embraced in several principles, viz.:

Principle I. Writing consonant characters in such a manner as to express a following vowel.

“ II. Writing vowel characters in such a manner as to express a following consonant.

“ III. Lengthening the long characters and enlarging the surface characters to express following letters.

“ IV. Shortening short characters and diminishing surface characters to express following letters.

“ V. Unified characters to express coalescent consonants, so written as to express a following vowel.

Principle VI. Unified uncoalescent consonants, so written  
as to express an intermediate vowel.

“ VII. Representation of syllables by their consonants.

“ VIII. Representation of syllables in prefixes and  
suffixes by arbitraries.

Word signs and phrase writing.

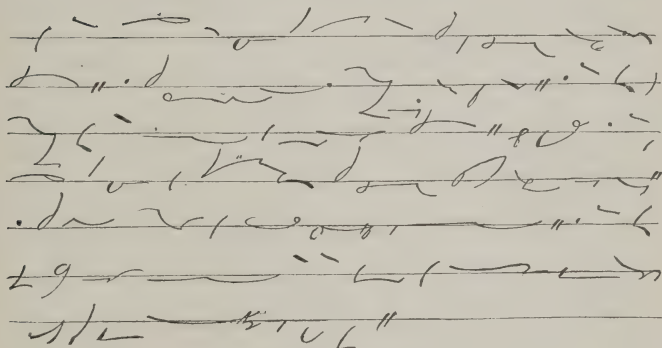
“ IX. The omission of initial letters and syllables.  
Common abbreviations.



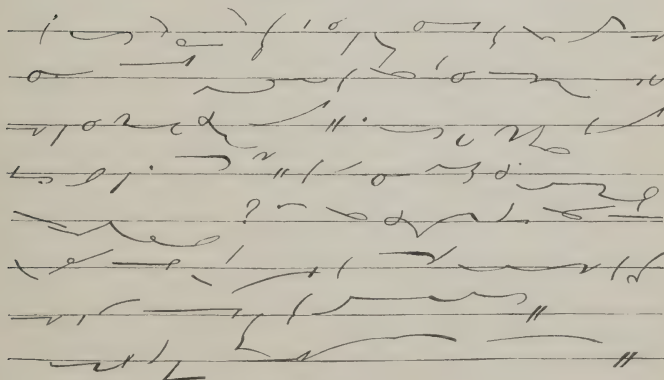
## CHAPTER V.

### READING AND WRITING EXERCISES.

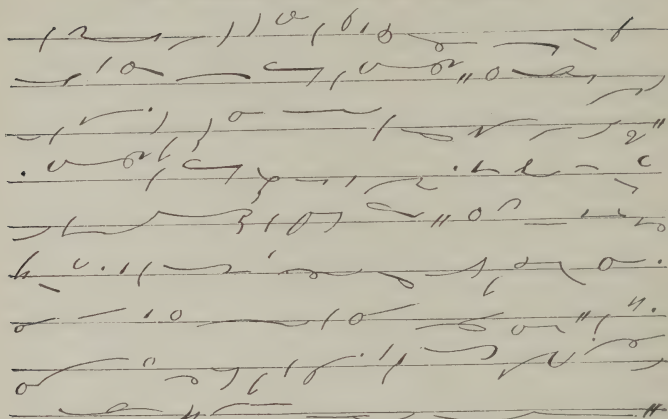
#### THE BAT AND THE WEASELS.



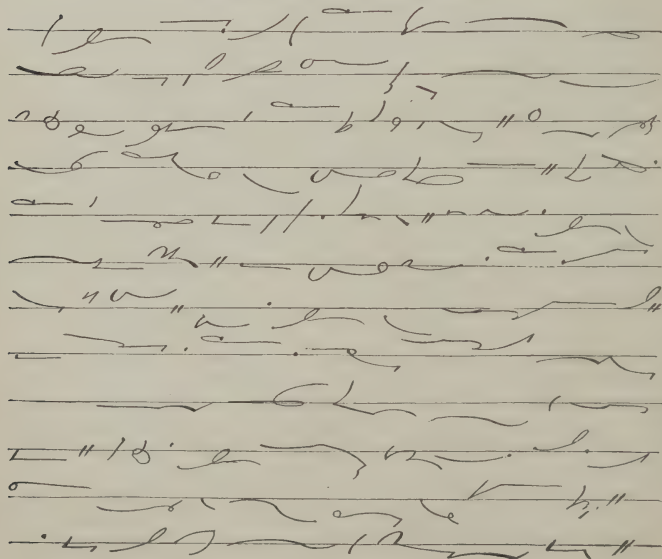
#### A MISCHIEVOUS DOG.



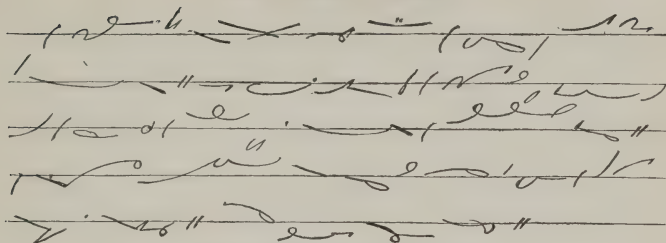
## THE PEASANT AND THE APPLE TREE.



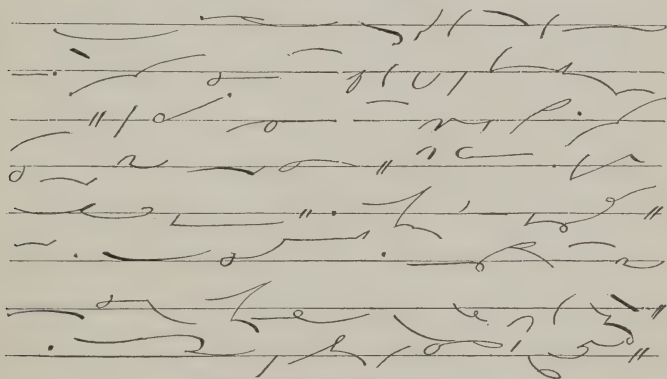
## THE WOLF AND THE LAMB.



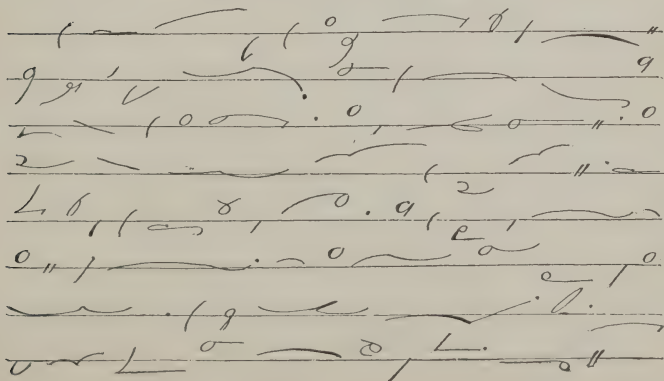
THE THIRSTY PIGEON.



THE THIEVES AND THE COCK.

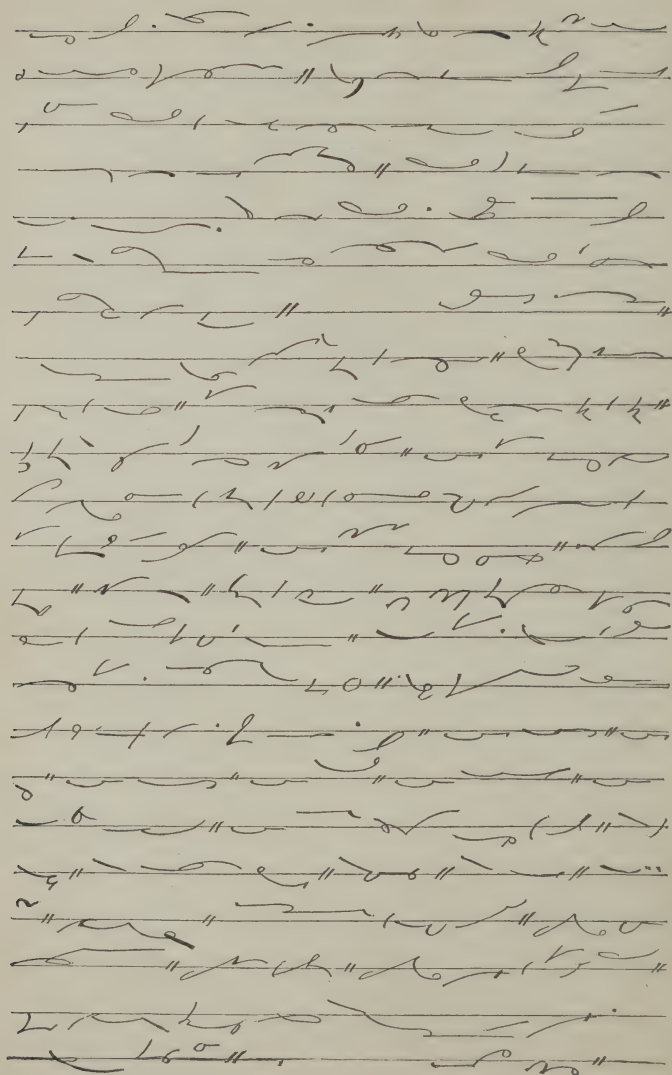


THE LION AND THE HARE.











## CHAPTER VI.

---

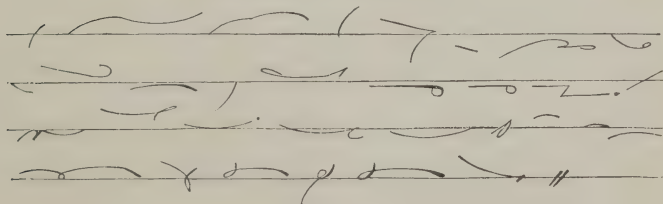
### SHORT-HAND VOCABULARY.

HAVING laid before the pupil all the principles of the system, we devote this chapter to the writing of various classes of words, the more fully to develop the application of principles. The words as classified will arrest the attention of the thoughtful pupil, and should be written, rewritten, read and reread until absolutely familiar.

#### LIST OF CONJUNCTIONS.

And also although as because but consequently either even except for if lest moreover nor notwithstanding or provided save seeing since so still than then though therefore unless whether whereas wherefore yet

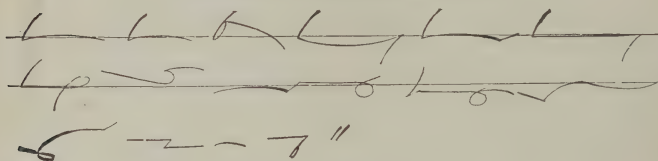
#### CONJUNCTIONS WRITTEN.



## CONJUNCTIVE PHRASES.

As if, as though, as well as, as soon as, as far as, as many as, as much as, except that, for as much as, in so much that, but also, but likewise, notwithstanding that, not only.

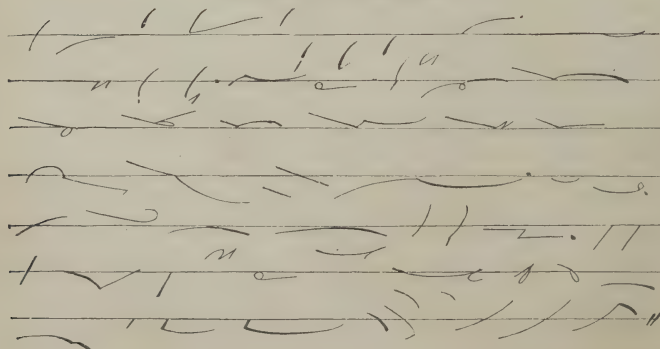
## CONJUNCTIVE PHRASES WRITTEN.



## LIST OF PREPOSITIONS.

A at aboard above about, according to, across, after against along amid amidst among amongst around, as to, athwart before behind below beneath beside besides between betwixt beyond but by concerning down during ere except for from in into notwithstanding of off on, out of, over past round save since still until through throughout to toward towards under unto up upon with within without

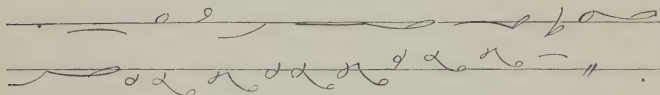
## PREPOSITIONS WRITTEN.



## LIST OF PRONOUNS.

I thou he she it myself thyself himself herself itself  
 who whoever whosoever which whichever whichsoever  
 what whatever whatsoever that

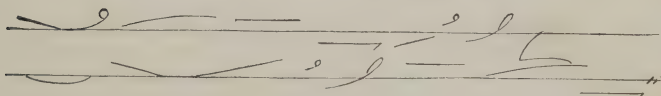
## PRONOUNS WRITTEN.



## DEFECTIVE AND AUXILIARY VERBS.

Beware can may must ought shall will quoth  
 Do be have shall will may can must

## DEFECTIVE AND AUXILIARY VERBS WRITTEN.

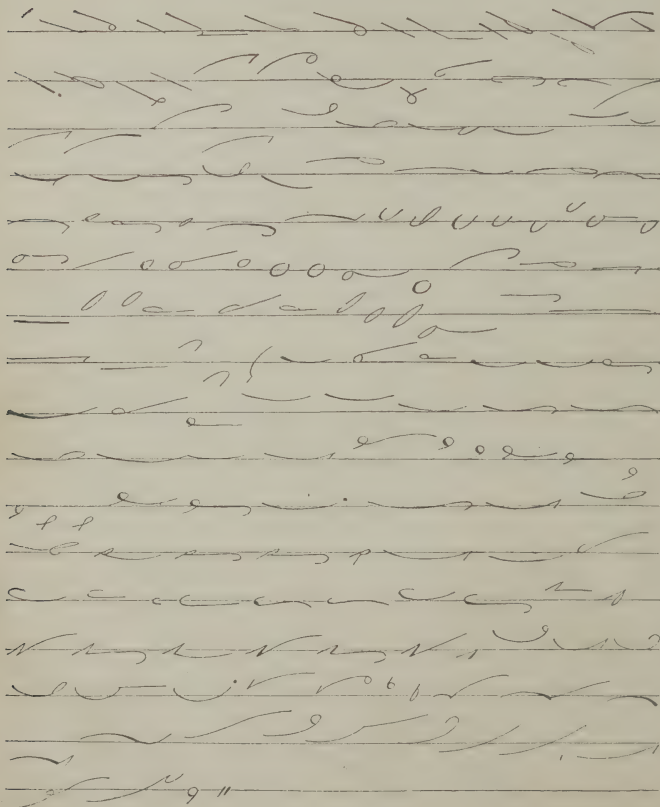


## LIST OF IRREGULAR VERBS.

Abide be bear beat begin bend beseech bid bind bite  
 bleed blow break breed bring build burst buy cast catch  
 chide choose cleave cling clothe come cost crow creep cut  
 dare deal dig do draw dream drive drink dwell eat fall  
 feed feel find fight flee fling fly forsake freeze get gild  
 gird give go gave grind grow hang have hear heave hew  
 hide hit hold hurt keep kneel knit know lade lay lean  
 leave lend let lie light lose make mean meet mow pay  
 put quit read reave rend rid ride ring rise rive run saw  
 say see seek seethe sell send set shake share shear shed  
 shine shoe show shoot shut shred shrink sing sink sit slay  
 sleep slide sling slink slit smite sow speak speed spend

spill spin spit split spread spring stand steal stick sting  
 stride strike string strive strow swear sweat sweep swell  
 swim swing take teach tear tell think thrive throw thrust  
 thread wake wear weave weep win wind wont work wing  
 wright

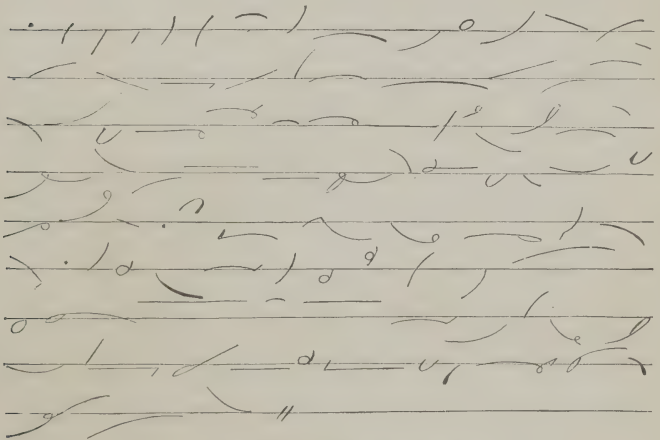
## IRREGULAR VERBS WRITTEN.



ONE HUNDRED WORDS, SAID TO COMPRISE ONE-HALF OF  
SPOKEN AND WRITTEN ENGLISH.

The and of to in a that is for it he with be are but  
I all by not or as thy from have at they our we God  
more theirs them there my on shall you will thou upon  
word ye had me no Lord us when go heaven see great  
other were been O part truth army ever full into out  
unto thee his which your this him who what an if can  
how life man than may those would has every world do  
one most love now where time give after first like under  
work come yes.

ONE HUNDRED WORDS WRITTEN.



ALPHABETIC LIST OF WORDS.

The following list, consisting of words alphabetically arranged, with the written outlines on opposite pages, the pupil will find very serviceable as key words in suggesting brief outlines of all words.

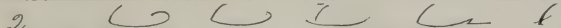
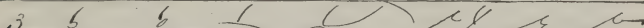
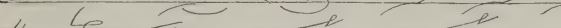
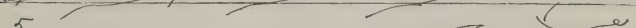

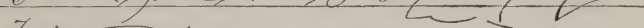
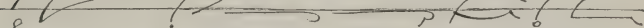
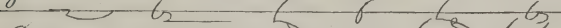



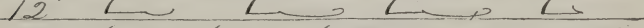

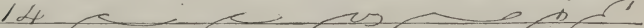

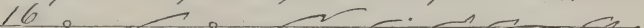
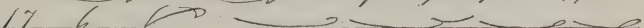


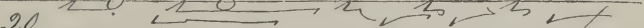
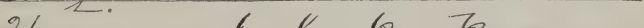

Abundant accepted acceptable accession accident accuracy accurateness accordingly accusation acquisition active acknowledge additional adopt-ed advance advanced advancement advantageous advertise advertising affected affectionate affliction agitate aggregate almost already always along altogether amounted ambitious America American among amongst anniversary annihilation anatomy anointed antagonism annual annul, annular antagonistic antagonist another anybody anything appear appearance appeared appears appearing appliance applicant application applied apply applicable applicability apprehend apprehended apprehensible apprehensibility apprehension apprehensive approve approval arrive arrival arrivals arrived arrogance arsenal arbitrary architect archangel archbishop architecture architectural aristocracy aristocrat aristocratic arrange arrest artificial artistic assistance ascription assemble assembled assembly assembling assure assurance assuring assignment astonished astonishing astonishment astronomy astronomer astronomical astounding attainment attract attraction attractive atonement authority authoritative auspiciously auspicious aversion avocation avoid avowed awake awakened awhile axiom

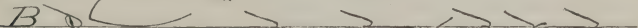
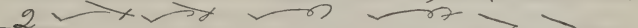


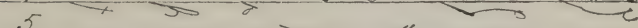

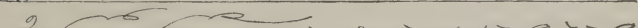
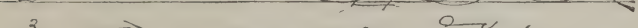
Bachelor beauty beautiful begin begun began beginning bank bankable bankrupt bankruptcy because become before behold beheld belief believe belong belongs belonging body boldness bountiful brethren brother business bulletin bureau buoyant

Calculable cabinet calvinism capable captain casually catholic catholicism certainty cessation celestial celebrate celebration certificate certify change



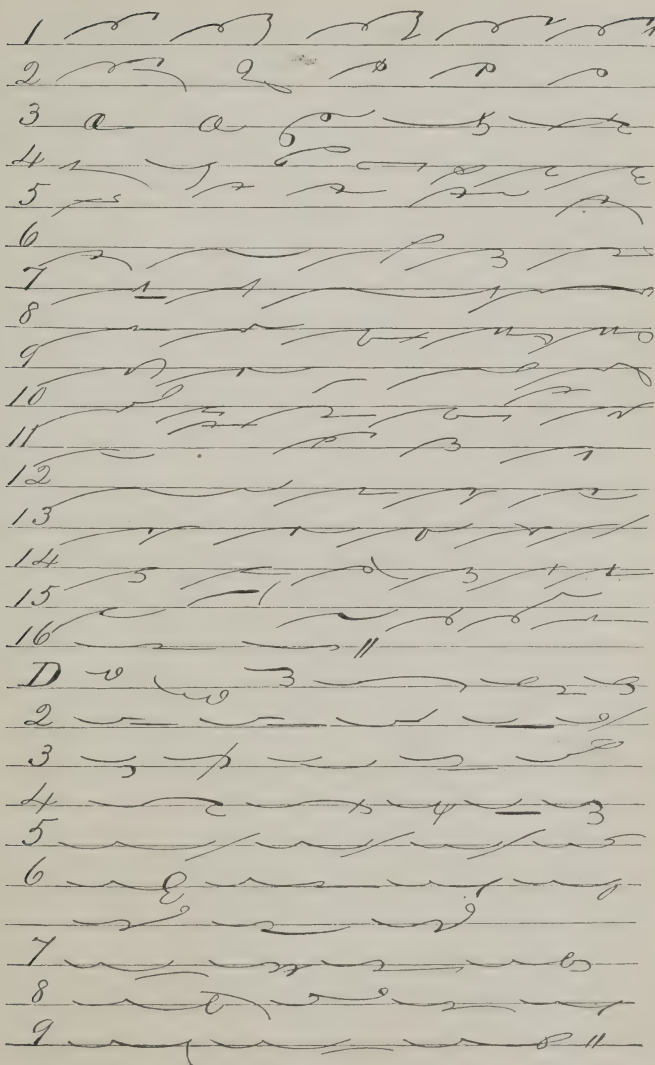
A L

2   
 3   
 4   
 5   
 6   
 7   
 8   
 9   
 10   
 11   
 12   
 13   
 14   
 15   
 16   
 17   
 18   
 19   
 20   
 21   
 22   
 23 

B   
 2   
 3   
 4   
 5   
 C   
 2   
 3 

character characterize characterizes characters character-  
 istic characterization charitable charity charter cheer-  
 children childhood churchyard circumstance circumference  
 citizen civilize clerical climate color commence commence-  
 ments combination company compared comprehended com-  
 prise compose concern conclusion consequence consequen-  
 tial consideration consisted consignment conformable  
 constant conceded contingency contradistinction contra-  
 distinguish contributed contrivings could counsel consul  
 council covenant combine commencement complete com-  
 plexion condition complain complicate compliance con-  
 struction consumed contained contraction contradiction  
 contractions contrived controlled conversion conviction  
 convince convene corrective countenance county country-  
 men covered created cured curious curved custom cyclone  
 cynical

Danger endanger darkens defendant delinquent deliv-  
 erance denominate denomination denounces derision deri-  
 vation description descriptive decision designation develop  
 difference difficulty dignity direction directness disadvan-  
 tage disadvantages disadvantageous disbelief discharge  
 disclaim dissever dissolution discover discourse discourage  
 disaffection discrepancy discriminate disorganize disorgan-  
 ized disorganization displeasure disqualify disfavor disease  
 dissatisfaction dissimilar

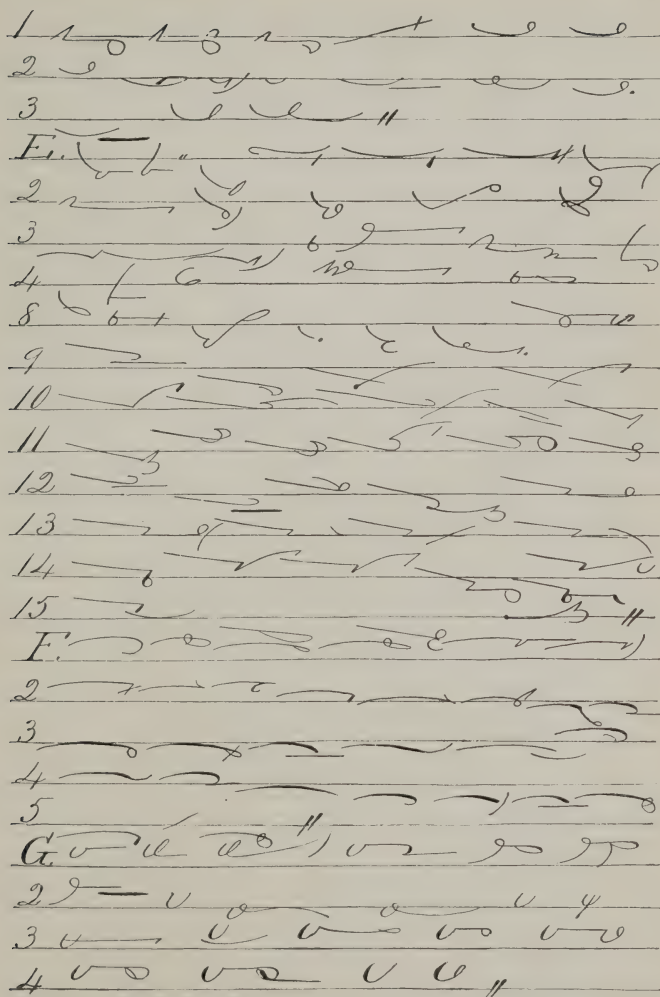


distinguish distinguishable distinction divinity doctor, dear  
debtor, dollar domestic dominion donation downward dur-  
ing duration dwell dwells

England eclectic ecclesiastic eccentric eccentricity em-  
phatic employment empyric endanger endeavor enlarge  
enthusiasm enthusiastic entire enjoyment episcopalian equi-  
noctial equal equivalent especially establishment eternal  
eternity evangelical evening evidence everlasting exchange-  
able exclamation exclusion excommunication excommuni-  
cator executor exemplify exemplification exhibition existed  
existence expanse expense expectation expenditure experi-  
ence explanation exploration expression exquisiteness ex-  
tempore extemporaneous extension extensive extenuation  
exterior extract extracted extinguish extraordinary ex-  
travagant extradition exult exuberance eye-witness

Fact failure family familiar fantasm fantastic fantasy  
fashion favorable feature financial first forever forgiven  
former formality formation forward foundation fraction  
freedom frequent from frugal fruition furnished furniture  
future

Gain gallant galvanic gangrene general generalize  
generation gentleman-men glorify glorious govern gov-  
ernor government gradation graceful grander grandeur  
grandchild grandchildren great greatly



Had half happy, habeas corpus, hardened hath have, have not, he have, henceforth hereafter hesitation heretofore hieroglyphical home him homeopathy hopeful horrible history hundred human humanity humidity hurried hypocritical

I, aye, I am, idleness ignorance imaginable imaginary immediately immoral immorality immortal immortality immortalize impassioned impatience impatient impel impenetrable impenetrability imponderability important importance impossible impossibility impoverished impractical impracticable impracticability improbable improbability improvement imprint imperishable impertinent inactivity inauspicious inartificial incapable inalienable inconsiderable inconsiderate inconsistent indefatigable indefinite indelible indescribable indifferent indifference indignity indemnity indemnification indiscriminate indispensable individual indoctrine indolent indicate industry industrious indubitable indebted infinite infidelity, infirm inform, influence inference information informal informality infringe inhospitable inhospitality inherit inscribe inscription incur inquire insecure insecurity insignificant insignificantly insignificance insignia institute insubordinate insubordination insuperable integrity intellect intelligent intelligence intelligible intelligibility intemperate intemperance into interior internal interrogate interrogation interrogative intrinsic irrational irrecoverable irreconcilable irrefragable irrefutable irrelevant irreligion irreligious irrepressible irrespect-ive irresponsible irruption irregular irretrievable irreverent itinerant

Jail Jehovah Jove jealous Jewish joint-stock jurisdiction jurisprudence junction justification





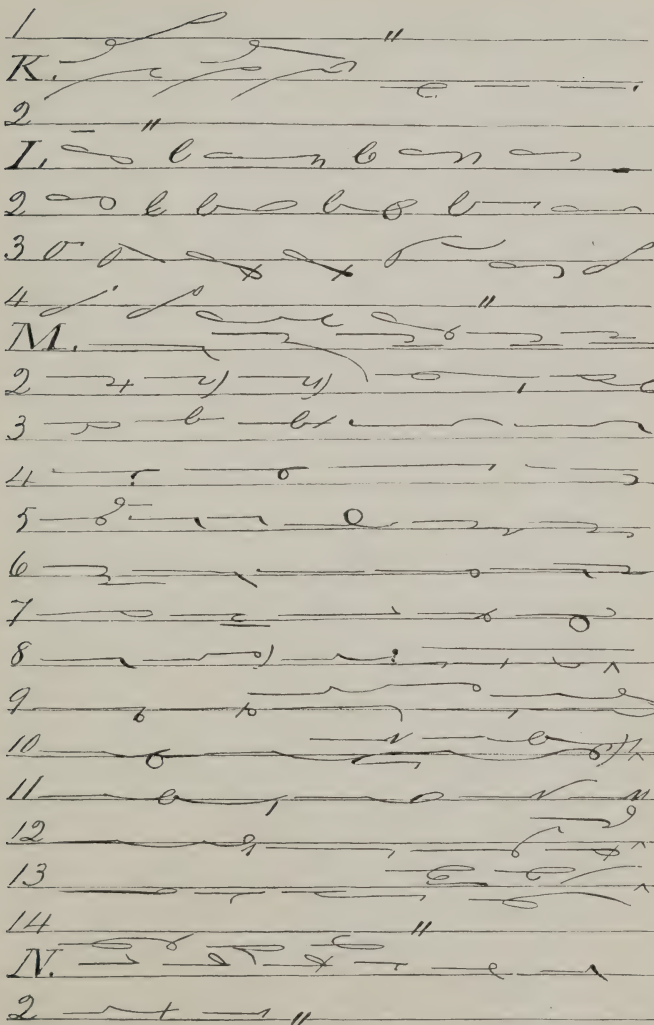
juvenile juxtaposition

Kindness kindly kingdom knowledge know knowing  
known

Label large lamentable larger landscape language  
languish legacy legislate legislature legitimate lengthen  
lenient libation liberality liberty liquidation longer lovely  
loving lovingly lucidness luxurious

Many magazine magnificent magnificence magnani-  
mous magnanimity magic majestic maladministration mal-  
feasance malign malignant malignancy manufacture manu-  
factory manufacturing manufacturer manumit manuscript  
margin, Mary marry, measured mechanics mechanical  
mechanism member memoranda memoir memory mendi-  
cant menial mensuration mention mercy merchantable  
merry mesmerism Messrs. might mighty million minimum  
minister minority, minute mint mind, misdemeanor mis-  
erably misfortune misinformed misanthropic mistress mis-  
represented misrepresentation misrule mistake mistrust  
misunderstanding moment monarchy morality mortgage  
mournful moved movement Mr. multiform multiply mul-  
tiplication multifarious multitude multiple

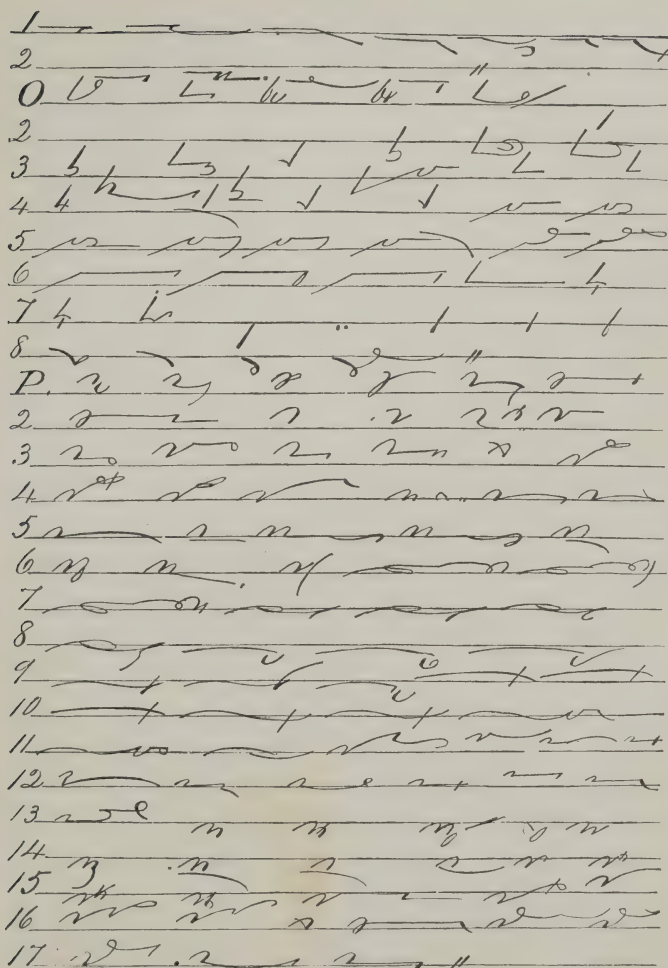
Nation national nationality naval nearly necessary  
necessity nest.



never nevertheless next nobody nondescript notary notoriety neuter notwithstanding numberless nutrition

Object obedient obligation obligatory observation occur occurrence oftentimes official ominous omnipotence omnipotent omnipresent omniscient omnivagant open opinion opportunity opposition option oppression organ organs organism organize organized organization origin original ornament ornamental ornamentation Osmian ostentation ostentatious ostensible over owing owner onward only ourselves our outward outrageous

Paragraph paradise parallel paralytic paraphrase parliamentary parliamentarian part parts party partisan partner part-owner patent patentable patient peculiar peculiarity peculiarly pecuniary people perfect perfection perform pernicious perpendicular perpendicularly perpetuity perpetual perplexing persecution philanthropy philanthropic philanthropist philosophy philosopher philosophical philosophize phonography phonographer phonographic phosphorus phosphoric photography phrenology phrenologist phrenological physiology physiological physiognomy physiognomer physician picturesque places plaintiff planetary platform plenitude pleasure plenty plant plenary plenipotentary popular popularity population populous popularize popularization position possession possible possibility possibilities posterior post-mortem poverty practice practical practicable precious preliminary prejudice prejudicial prejudiced present premature



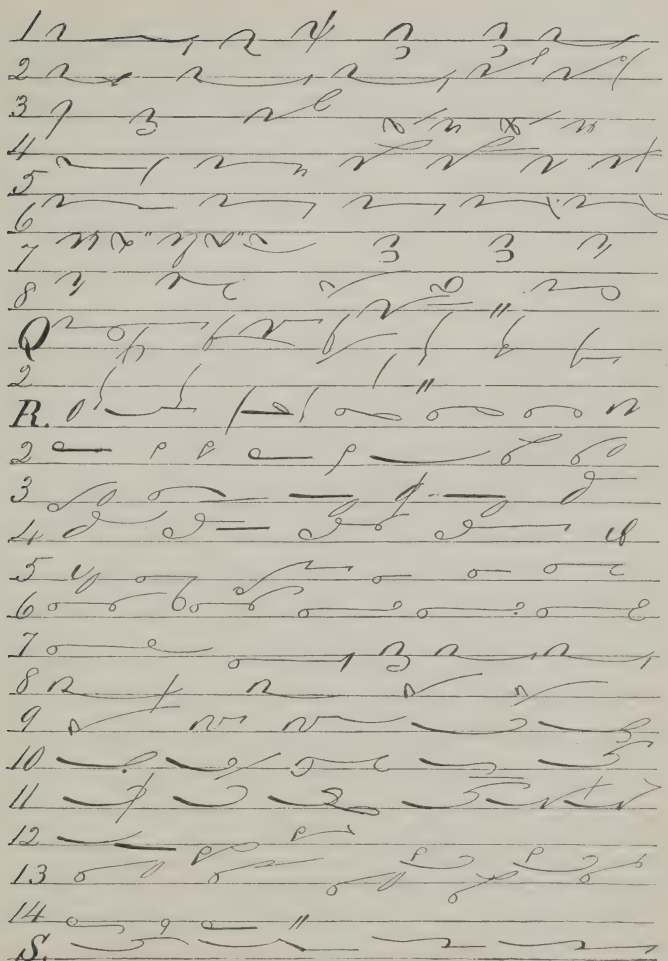
premeditate pretty prerogative prescribe prescription pre-  
 serve preservation present presentation pervert prevari-  
 cate previous principal-ple privilege probable probability  
 problematic profitable proclaim proclamation produce pro-  
 ductive profaned profited prophet prophetic prophetical  
 property proposal proposition proscribe proscription pro-  
 tection protraction providence publication publisher punish  
 punishment putrescent pyrotechnics

Quadruped qualify qualification quaint quartz quies-  
 cent, quit quiet, quorum quote question

Rail radiant rational rabble raffle rather rapturous  
 rare reality realities rear realize reason reclaim recollect  
 recollection reformation relation relative related religion  
 religious regeneration regenerate regiment regular-ly  
 regulation relinquish reluctant reliant relent remains  
 remark remarkable remember remembering remembrance  
 remembered remonstrate reprehensible represent repre-  
 sentation representative repress republic republication  
 republican repugnant repugnance resemble resemblance  
 resembling reservation righteousness resignation respect  
 respective respite responsible respectable restrictive restric-  
 tion resurrection rhetorical retraction retrospect retro-  
 spective revelation revolve revolution revulsion reverse  
 ring right roar

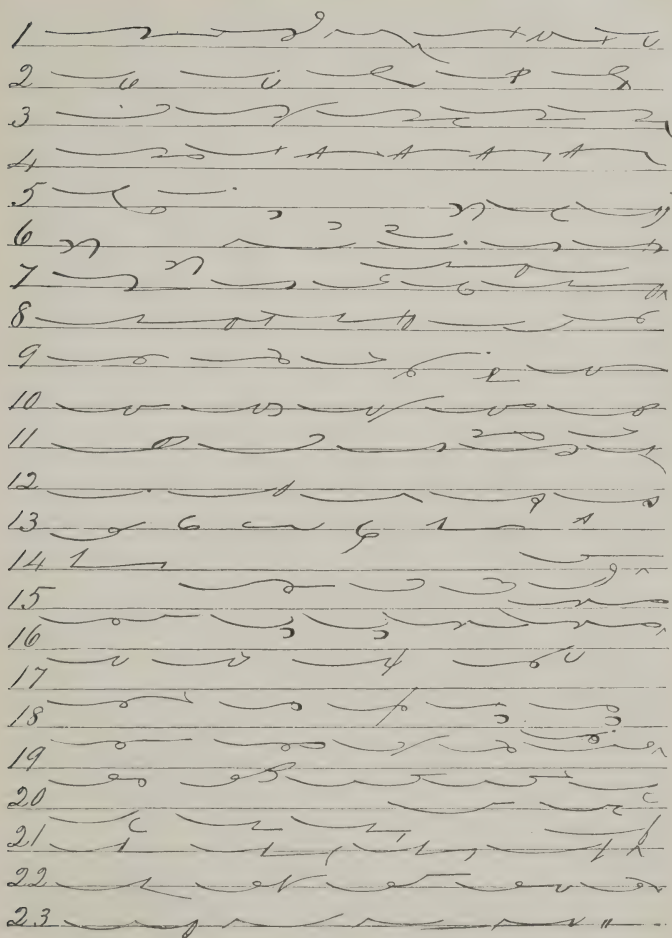
Sabbath sabbatarian saccharine sacrament





sacrifice sacrilege Sadducee safety sagacity sagacious  
sagaciously sagaciousness salubrious salutary salutatory  
sample sanctification sanctimonious sanguine sanguinary  
sanguinely sanity satisfaction satisfy satisfied satisfactory  
savior saying scholar school schooled script science scien-  
tific scripture sculpture season seeing secure security  
sectarian secular senseless sensible sentimental sentiment-  
alism sentimentalist sentimentality sensation separate  
separated separation session shocking short-hand signify  
significant significance signification significantly similar  
similarly simple singular singularly situation skillful social  
something, something else, somebody somewhat somewhere  
sorrow special splendid spiritualize strengthen station  
statement southern subject subjection subjected sublime  
subordinate subscribe subscription success successful suc-  
cessfully suggest suggestion suggestive supererogation  
superficial superior superlative superscribe superscription  
supreme supernatural supplication suppression sunder sur-  
prising surrender surveillance suspend suspension sus-  
picious suspicion sustained sustentatious synonym synony-  
mous system systematic systemized.

The last three words are written more briefly at the  
top of the next plate.



systematize superstition syndicate synthesis synthetical

Take taken taciturn teacher technical technically technicality temperate temperance temporal temptation tenant tendon testament testamentary testimony than thank thankful thankfulness thankless thanklessness thanksgiving then thenceforth thenceforward theology theological these thick thin thing things thereafter therefore therein think thinking those thou though thoughtful thousand thorough three through thrift thrust thrush together tolerable tolerably tolerance tolerant tolerate toleration tranquil tranquillity trance transaction transcend transcendent transient transept transcribe transcript transcription transfer transform transformation transgress transit transition transitory translate translation transmute transmit transport transpose transparent transubstantiate transubstantiation transverse treasury trembling tremblingly tremendous trespass trespasses trinitarian triumph trust two too to tumult turbulent turpitude tutelage typographical tyrannical

Ubiquity ultimo ultimate ultimately unaccountable unaccounted unacknowledged unanswerable union universe universalism unbelief unbeliever unchangeable unchanged unchristian uncomfortable uncompromising unconcerned uncomparing unconstrained unconscious unconverted uncontrollable understand understood understanding

1 *[Handwritten flourish]*  
*T* *[Handwritten flourish]*

2 *[Handwritten flourish]*

3 *[Handwritten flourish]*

4 *[Handwritten flourish]*

5 *[Handwritten flourish]*

6 *[Handwritten flourish]*

7 *[Handwritten flourish]*

8 *[Handwritten flourish]*

9 *[Handwritten flourish]*

10 *[Handwritten flourish]*

11 *[Handwritten flourish]*

12 *[Handwritten flourish]*

13 *[Handwritten flourish]*

14 *[Handwritten flourish]*

15 *[Handwritten flourish]*

16 *[Handwritten flourish]*

17 *[Handwritten flourish]*

18 *[Handwritten flourish]*

U. *[Handwritten flourish]*

2 *[Handwritten flourish]*

3 *[Handwritten flourish]*

4 *[Handwritten flourish]*

5 *[Handwritten flourish]*

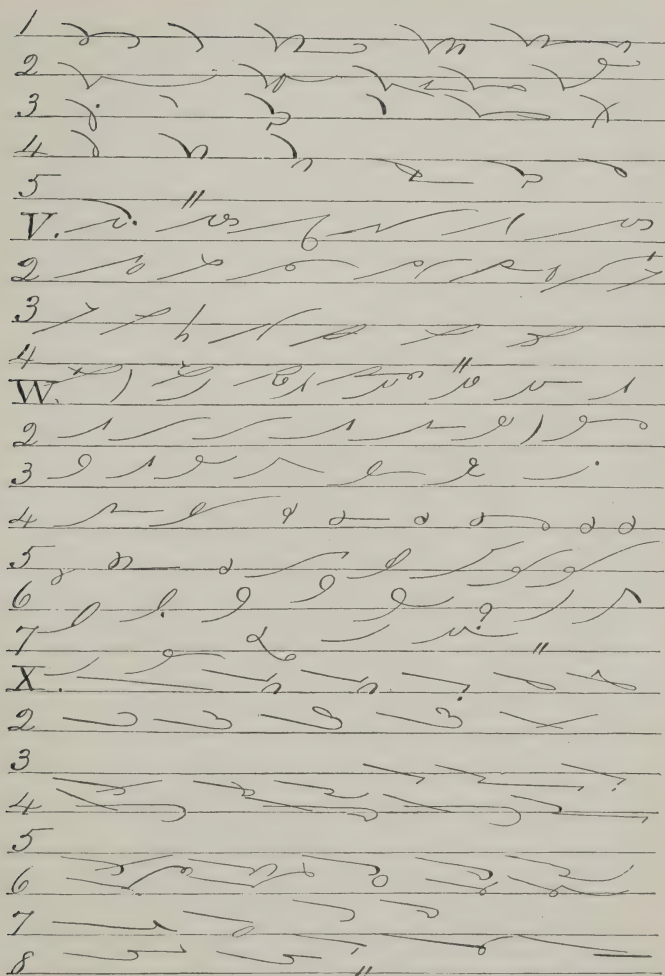
6 *[Handwritten flourish]*

undertake unto unpardonable unpopular unprofitable  
 unseasonable unsettled unsubstantial unthankful unwar-  
 rantable unwilling upon uppermost upward useful usage  
 usually usurper usurpation utilitarian uttermost utterly  
 uttering

Vague vagrancy vanquish vatican variation vengeance  
 ventilate version verify verification versatile victory vicious  
 vision villain visible vocation volatile volume voluminous  
 voluntary voluptuous vulgar vulnerable

Was we or with the, wafer wage wager wagon waver  
 wait wake walk wander wanton warble wares warfare  
 watch water wayward wax wealth weariness weighing  
 weapon welcome what when where wherefore why which  
 whose whereupon while wicked willful winnow work work-  
 man world willing wish wash wished writing with without,  
 with you, worth whatever, way or with a, wages

Examine exasperate exasperation exceeding excel excel-  
 lent except exception exceptional or exceptionable excessive  
 exclusive exclusion excluded excite excitement exciting  
 excommunicate excommunication excommunicated excre-  
 ment excursive exculpate excruciating excursion excuse  
 execrable execration execute execution exercise exercises  
 exemplary exhalation exhortation exonerate exoneration  
 expansion expand



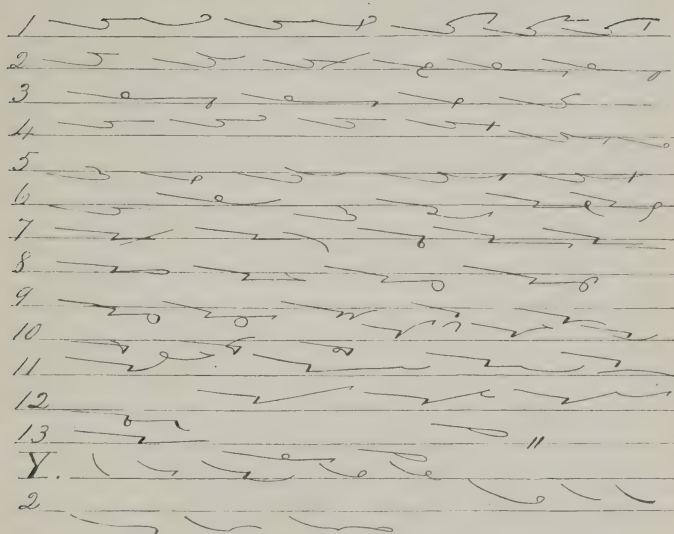


expansible expansibility expected expectant expectation  
 expedient expeditious expensive experience experiment ex-  
 perimental experimentally experimenter expert expiate  
 explain explainable explanation explanatory explicit ex-  
 plore explosion export exposition expositor expository  
 expound express expulsion exquisite extemporary extem-  
 porize extensive extenuation exterior exterminate exter-  
 mination external extinction extinguish extinguishable  
 extinguisher extinguishment extirpate extirpation extort  
 extortion extortionate extortioner extract extraction ex-  
 tradition extrajudicial extramundane extraneous extraoffi-  
 cial extraordinary extravagant extravagance extravasate  
 extreme exuberant exult exalt

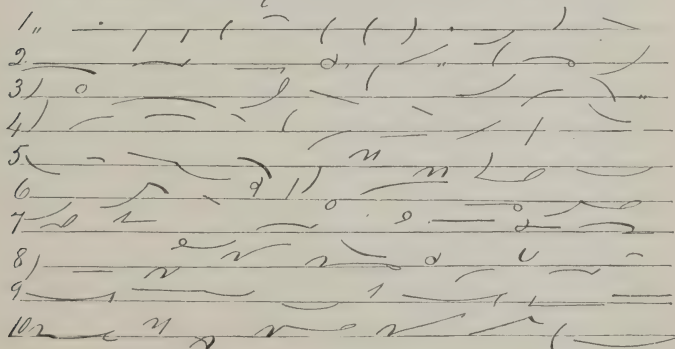
Ye yes yet yesterday year yearly yonder you your  
 younger youth youthful

#### FREQUENT WORDS.

(1) The thee, of, to, and, that, an, a, in, I eye aye, it,  
 is, be, (2) for, this, not, which, have, as, there their, with,  
 (3) his, he, from, will, by, but, we, are, you, (4) was, all,  
 they, upon, has, at, no know, or, on, my, (5) any, them  
 then, beyond, our, if, past, proper, himself, so, (6) would,  
 without, been, what, one, how who, can, more, itself, (7)  
 themselves, stand, should, these, your, shall, may, when,  
 frequent, (8) him, now, powers, practice, perfectly, where,  
 had, great, those, than, (9) senator, made, do, state, senate,  
 time, me, (10) presence, placed, portion, precisely, prevent,  
 very, am, some,



*Frequent Words*



(1) man, question, warrants, make, out, such, before,  
(2) every, think, government, Mr., say, up, its, take, (3)  
see, person, presume, peace, much, her, whether, into,  
(4) bill, commit, commits, county, country, count, (5)  
where, only, thy, life, under, give, people, God, part, party,  
(6) good, first, matter, go, president, proposed, proportion,  
last, (7) amount, among, subject, ye, being, ask, word, pur-  
pose, (8) business, car, care, just, action, vote, case, sir, (9)  
world, other, right rite write, never, on, morning, let led,  
lay, day, (10) duty, yet, about, between, ever, said, there-  
fore, (11) taken, says, while, declaration, chairman, occa-  
sion, according, (12) favor, though, she, when, words, here-  
tofore, another, (13) love, laws, lays, well, present, prece-  
dent, objects, body, (14) proposition, common, heaven, even,  
after, over, thought, because, true, (15) O owe, nothing,  
understand, motion, reason, river, perhaps, (16) propose,  
moment, men, speaker, resolution, (17) amendment, having,  
years, pleasure, spirit, place, could, (18) human, believe,  
power, printing, full, way, why, partial, passion, (19) partic-  
ular, particularly, practical, practically, practice, specially.  
splendid, knowledge.



## CHAPTER VII.

---

### READING AND WRITING EXERCISES.

THE following lessons fully illustrate the art of writing by this system.

The four pages of selections from the scriptures have each their key on the page facing the writing. After these follow several pages in which the printed and written page are opposite, which are followed by a number of written pages without a key, that the pupil may be thoroughly tested in reading.

The speech of Henry Clay, entitled *Military Insubordination*, is written without lines, the position of the line at the beginning of each new line of writing being indicated by a small dash or tick, writing opposite the dash for *i* position, above it for *e* and *a* positions, and below it for *o* and *u* positions. Many pupils will find this a desirable mode of writing, possibly more free than the use of ruled paper, while the positions are sufficiently clearly indicated.

All the lists of words and other written exercises should be written and read many times, until every word and phrase is familiar, after which the pupil will be ready to write from dictation.

***How to study and practice.***—Having secured a First Reader, with some one to read it, let it be read at first slowly that the writer may take it all. Gradually the reader should increase his rate of speed, the writer doing his best

to follow him. The pupil is likely to insist on continued deliberate reading, that he may write all that is read. This, however, should not be long continued, or the pupil will contract a dragging method of execution difficult to overcome. The only way to get speed in writing is to write fast and faster. Hence the reader should soon read at a fair rate of speed, which should be increased until a high speed is attained. It is excellent practice for the reader to utter very slowly, not more than half a dozen or a dozen words a minute, while the writer strives to execute each word as many times as possible before the next word is spoken. This will not only greatly help in attaining rapid action, but will secure that familiarity with words which is the foundation of speed. Let the First Reader be read and written several times, until all its words are familiar, after which a variety of reading should be perused to furnish the writer with an extensive vocabulary.

The pupil should not neglect to read all he writes, that he may become familiar with his own writing, which he should be able finally to read readily. In rapid practice do not try to restrain the action of the hand, but let it find its natural action; let it produce a coarse or fine style of writing, whichever is the easier for it. That will be the best style for any one which is natural to the hand when in unrestrained vehement action.

## THE FARMER AND HIS SONS.

A farmer being on the point of death wished to insure from his sons the same attention to his farm as he had himself given it. He called them to his bedside and said: "My sons, there is a great treasure hidden in one of my vineyards." The sons after his death took their spades and mattocks, and carefully dug over every portion of their land. They found no treasure, but the vines repaid their labor by an extraordinary and abundant crop.

## THE TRAVELER AND FORTUNE.

A traveler, wearied with a long journey, lay down, overcome with fatigue, on the very brink of a deep well. Being within an inch of falling into the water, Dame Fortune, it is said, appeared to him, and waking him from his slumber thus addressed him: "Good Sir, pray wake up, for had you fallen into the well the blame will be thrown on me, and I shall get an ill name among mortals; for I find that men are sure to impute their calamities to me, however much by their own folly they have really brought them on themselves."

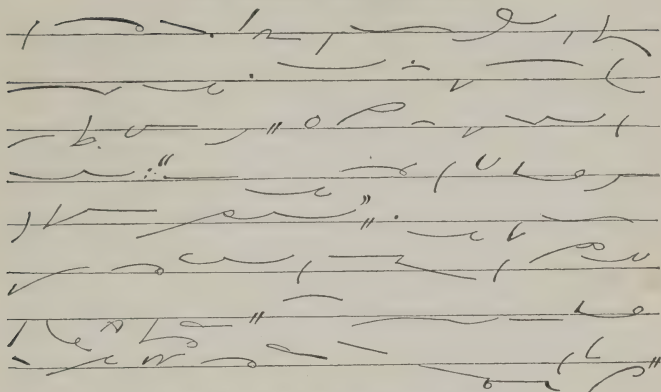
Every one is more or less master of his own fate.

## THE SHEPHERD AND THE DOG.

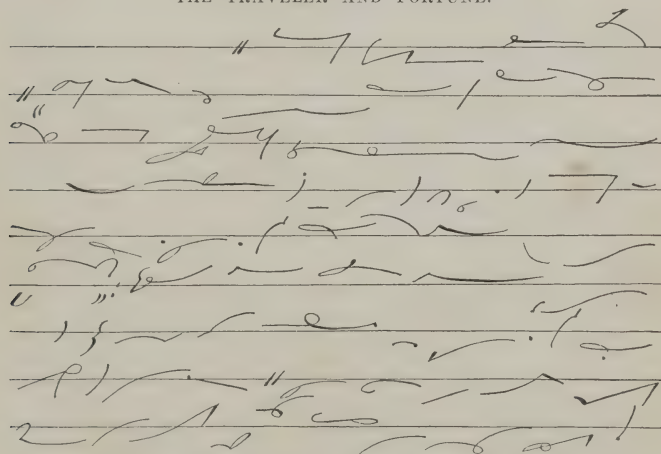
A shepherd penning his sheep in the fold for the night was about to shut up a wolf with them, when his dog perceiving the wolf, said: "Master, how can you expect the sheep to be safe if you admit a wolf into the fold?"



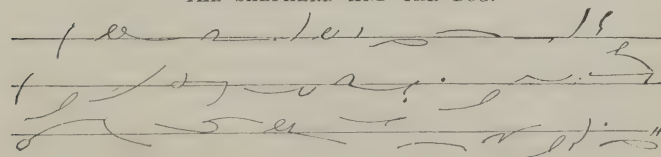
THE FARMER AND HIS SONS.



THE TRAVELER AND FORTUNE.



THE SHEPHERD AND THE DOG.



## ST. JOHN, CHAPTER I.

1 In the beginning was the Word, and the Word was with God, and the Word was God.

2 The same was in the beginning with God.

3 All things were made by him ; and without him was not any thing made that was made.

4 In him was life ; and the life was the light of men.

5 And the light shineth in darkness ; and the darkness comprehended it not.

6 There was a man sent from God, whose name was John.

7 The same came for a witness, to bear witness of the Light, that all men through him might believe.

8 He was not that Light, but was sent to bear witness of that Light.

9 That was the true Light, which lighteth every man that cometh into the world.

10 He was in the world, and the world was made by him, and the world knew him not.

11 He came unto his own, and his own received him not.

12 But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name :

13 Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God.

14 And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.



15 John bare witness of him, and cried, saying, This was he of whom I spake, He that cometh after me is preferred before me : for he was before me.

16 And of his fullness have all we received, and grace for grace.

17 For the law was given by Moses, but grace and truth came by Jesus Christ.

18 No man hath seen God at any time ; the only begotten Son, which is in the bosom of the Father, he hath declared him.

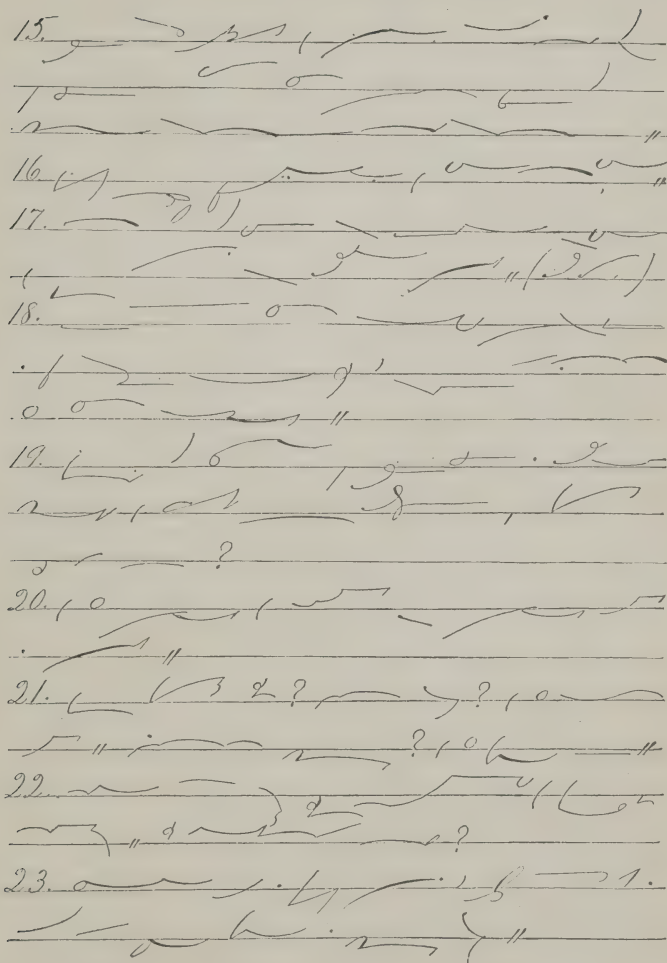
19 And this is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, Who art thou ?

20 And he confessed, and denied not ; but confessed, I am not the Christ.

21 And they asked him, What then ? Art thou Elias ? And he saith, I am not. Art thou that prophet ? And he answered, No.

22 Then said they unto him, Who art thou ? that we may give an answer to them that sent us. What sayest thou of thyself ?

23 He said, I am the voice of one crying in the wilderness, Make straight the way of the Lord, as said the prophet Esaias.



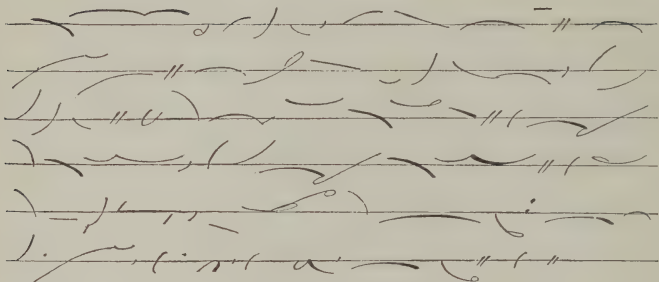
## PROVERBS, CHAPTER XXVI.

As snow in summer, and as rain in harvest, so honor is not seemly for a fool. As the bird by wandering, as the swallow by flying, so the curse causeless shall not come. A whip for the horse, a bridle for the ass, and a rod for the fool's back. Answer not a fool according to his folly, lest thou also be like unto him. Answer a fool according to his folly, lest he be wise in his own conceit. He that sendeth a message by the hand of a fool, cutteth off the feet, and drinketh damage. The legs of the lame are not equal ; so is a parable in the mouth of fools. As he that bindeth a stone in a sling, so is he that giveth honor to a fool. As a thorn goeth up into the hand of a drunkard, so is a parable in the mouth of fools. The great God, that formed all things, both rewardeth the fool, and rewardeth transgressors. As a dog returneth to his vomit, so a fool returneth to his folly. Seest thou a man wise in his own conceit ? there is more hope of a fool than of him. The slothful man saith, There is a lion in the way, a lion is in the streets. As the door turneth upon his hinges, so doth the slothful upon his bed. The slothful hideth his hand in his bosom ; it grieveth him to bring it again to his mouth. The sluggard is wiser in his own conceit than seven men that can render a reason.

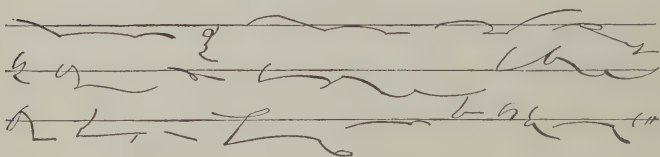




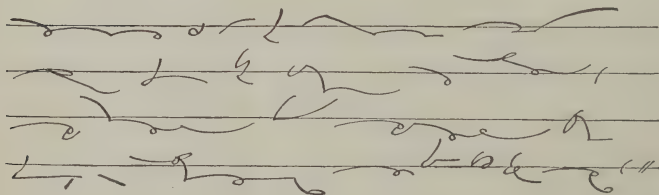
## THE LORD'S PRAYER.



## THE PRAYER PHRASED.



## THE PRAYER WRITTEN WITH ENGROSSING PEN.



## *The Lord's Prayer.*

---

*Our Father who art in heaven,  
Hallowed be thy name.*

*Thy kingdom come.*

*Thy will be done in earth, as it  
is in heaven.*

*Give us this day our daily bread.*

*And forgive us our debts, as we  
forgive our debtors.*

*And lead us not into temptation,  
but deliver us from evil:*

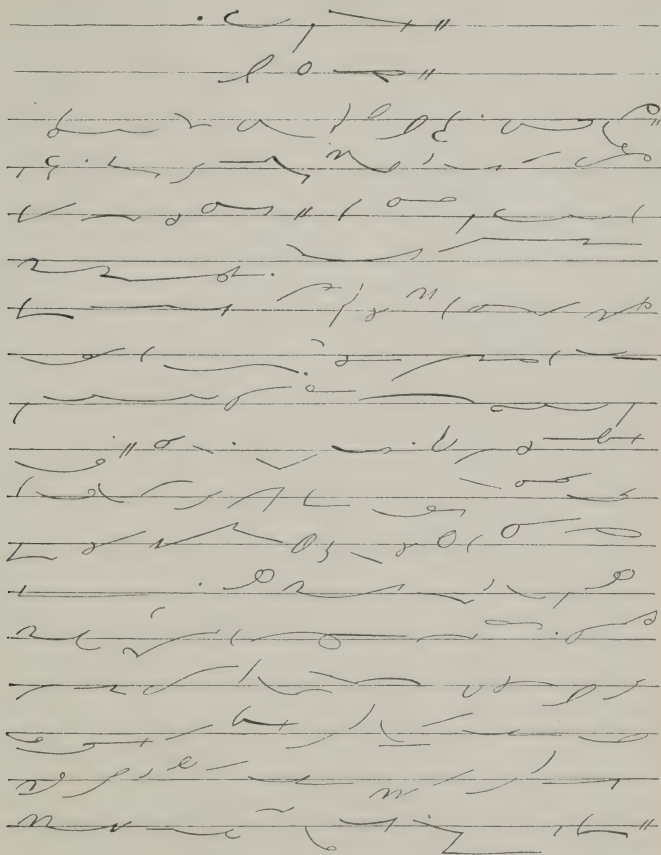
*For thine is the kingdom, and  
the power, and the glory, for ever.  
Amen.*

## THE SPREAD OF CHRISTIANITY.

WILLIAM H. MILBURN.

“And he said unto them, Go ye into all the world, and preach the gospel to every creature.”

To appreciate the text, it is necessary to place yourselves in the sight of the speaker and of those who heard him. A handful of despised and proscribed men are standing upon the summit of a mountain, and there, amidst the company, is one who has passed a life of poverty, sorrow and suffering; upon whom contumely and derision have descended like rain from the clouds of summer. He has been the butt of ridicule, the target at which malignity has directed all its arrows; and now, surrounded by a handful of disciples—of those who have striven to be loyal to him, but whose flesh and heart have failed time and again,—the Jewish peasant utters in the ear of Jewish peasants, publicans and fishermen, this language, the like of which had not been spoken on the earth before,—“Go into all the world.” It is either sublimity or absurdity; it is the emanation of a divine soul projecting itself in the shape of a divine purpose, or it is the most preposterous nonsense that was ever addressed by one man to another.



“Go into all the world, and preach my gospel to every creature.” A Jewish peasant, I say, speaking to a handful of Jewish peasants; and these men, without education, without friends, without advantages of any sort, belonging to an obscure tribe, living in a narrow and insignificant province, masters of a single dialect alone, and that a mere *patois*,—these men, without adventitious helps of any kind, without the power to obtain credentials from any quarter of the world, were to go into all the world and preach what he had been preaching, and what he should yet declare to them. Is it sublimity, or absurdity?

I fancy if you and I had been present on that occasion, we should have said, had we thought of it at all, What perfect nonsense! For it is likely that the scales would have been upon our eyes, and the dust in our atmosphere, so that we should not have discerned him for what, in truth, he was,—the Son of the living God.

We should have seen the derided Nazarene, the condemned Galilean, the carpenter’s son; we should have seen the earthly side, the mere mortal presentation.

It requires a spirit quickened by light from heaven to discern him for what, in reality, he was,—Jesus, the Son of God.

[illegible]

Flesh and blood did not reveal this, but the spirit of the Father which is in heaven; and looking only on the mortal side, this command would appear the very perfection of nonsense: "Go ye into all the world."

Yonder to the east lay Parthia, Media and farthest India; and here upon the north, Syria, Armenia and all the regions stretching to the pole; upon the south, Arabia, Egypt and Ethiopia; and westward, the lesser Asia, and Europe to the Pillars of Hercules. "Go into all these tracts, all these realms, and preach without means, without auxiliaries, and not only that, but without all helps of earthly mold and shape.

"Go, in spite of the angry bitterness of the Jews; in spite of them who have crucified and put me to death; in spite of all the persecutions which they shall visit continually upon your heads; despite the sneer, the contempt, the unutterable scorn of Greeks and Romans; despite, when attention has been challenged, and their interest in some sort awakened, the strong and glittering sword of imperial persecution; go, in spite of dungeon, gibbet and rack; in spite of thong, and scourge, and stake; in spite of the cross and amphitheater; go wherever a human creature is found, whether in civilization or in barbarism, and preach my gospel." I say, is it not either sublimity or absurdity?

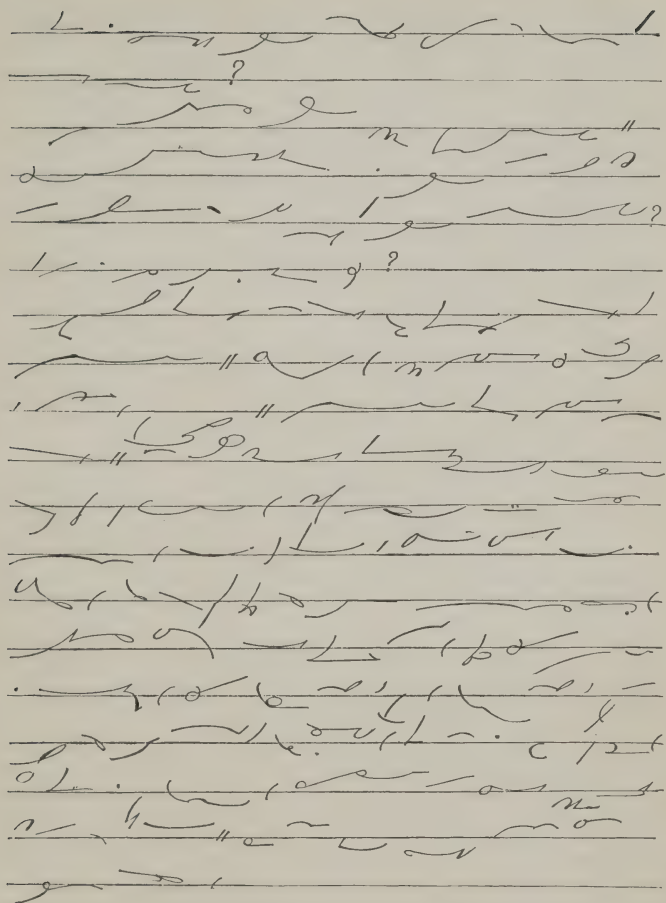


A page of handwritten musical notation on ten staves. The notation is written in a cursive, flowing style, likely representing a melody. It includes various note values, rests, and bar lines. The handwriting is somewhat informal and expressive, with some notes and lines extending across multiple staves. The overall impression is that of a composer's sketch or a personal musical notation.

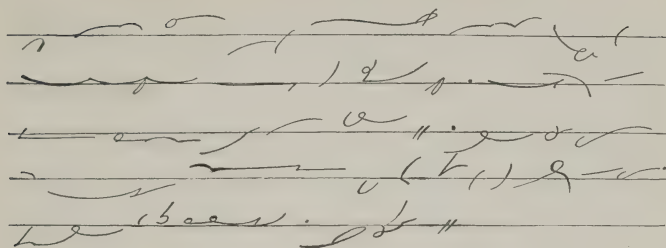
Is it not the loftiest word that ever was spoken upon the earth, or the merest nonsense?

Had we been there we should probably have thought it nonsense. Which do we now declare it to be,—the word of an idle prater, of a well meaning but weak enthusiast, or the word of the Son of God? One or the other it must be—which is it?

It has been well observed that the best evidence in favor of Christianity is christendom. Here you have a popular argument which adapts itself to the comprehension and acceptance of all. Christendom is the best argument for Christianity. That Jewish peasant on the mountain's summit, surrounded by his handful of despised and persecuted followers, now separated from them, and, rising in opposition to the laws of gravitation—rising gradually and easily by his own impulsion, until hidden from their longing, wistful gaze—set in motion causes and influences which have come down the centuries, and which have enshrined themselves in the affections, and embodied themselves in the activity of the world, until its face is entirely changed, and his name, then the sport of scorn and hate, is now the august, enthroned and revered name of the highest, purest and noblest part of the human race. Around that name, to-day, clusters all that hath worth, excellency and



power; all that hath vigor, adaptive facility; all that hath energy and resistless might, in what we style the civilization of the time; around that name it is all gathered. The word which was spoken upon the summit of that mountain, "Go," has been obeyed; and in virtue of the speaking of that word, and the obedience rendered to it, the world is what it is.



## MILITARY INSUBORDINATION.

HENRY CLAY.

I will not trespass much longer upon the time of the committee, but I trust I shall be indulged with some few reflections upon the danger of permitting the conduct on which it has been my painful duty to animadvert to pass without a solemn expression of the disapprobation of this house. Recall to your mind the free nations which have gone before us. Where are they now?

“Gone glimmering through the dream of things that were,  
A school-boy’s tale, the wonder of an hour.”

And how have they lost their liberties? If we could transport ourselves back to the ages when Greece and Rome flourished in their greatest prosperity, and, mingling in the throng, should ask a Grecian whether he did not fear that some daring military chieftain, covered with glory — some Philip or Alexander — would one day overthrow the liberties of his country, the confident and indignant Grecian would exclaim, “No! no! we have nothing to fear from our heroes; our liberties shall be eternal.”





If a Roman citizen had been asked whether he did not fear that the conqueror of Gaul might establish a throne upon the ruins of public liberty, he would have instantly repelled the unjust insinuation.

Yet Greece fell; Cæsar passed the Rubicon, and the patriotic arm even of Brutus could not preserve the liberties of his devoted country!

The celebrated Madame de Staël, in her last and perhaps her best work, has said that in the very year, almost the very month, when the president of the directory declared that monarchy would never show its frightful head in France, Bonaparte, with his grenadiers, entered the palace of St. Cloud, and dispersing with the bayonet the deputies of the people deliberating on the affairs of the state, laid the foundation of that vast fabric of despotism which overshadowed all Europe.

I hope not to be misunderstood; I am far from intimating that General Jackson cherishes any designs inimical to the liberties of the country. I believe his intentions to be pure and patriotic. I thank God that he would not, but I thank him still more that he could not if he would, overturn the liberties of the republic. But precedents, if bad, are fraught with the most dangerous consequences. Man has been described by some of those who

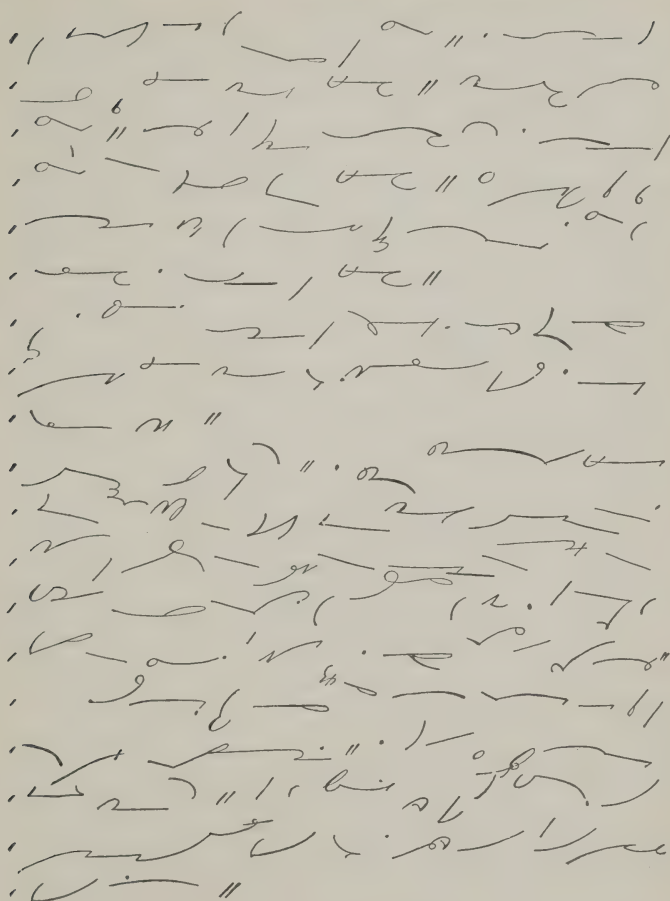


have treated of his nature, as a bundle of habits. The definition is much truer when applied to governments. Precedents are their habits. There is one important difference between the formation of habits by an individual and by governments. He contracts it only after frequent repetition; a single instance fixes the habit and determines the direction of governments.

Against the alarming doctrine of unlimited discretion in our military commanders, when applied even to prisoners of war, I must enter my protest.

It begins upon them; it will end on us. I hope our happy form of government is to be perpetual. But if it is to be preserved, it must be by the practice of virtue, by justice, by moderation, by magnanimity, by greatness of soul, by keeping a watchful and steady eye on the execution, and above all, by holding to a strict accountability the military branch of the public force.

We are fighting a great moral battle, for the benefit not only of our country, but of all mankind. The eyes of the whole world are in fixed attention upon us. One, and the largest portion of it, is gazing with contempt, with jealousy and with envy; the other portion with hope, with confidence and with affection.



Everywhere the black cloud of legitimacy is suspended over the world, save only one bright spot, which breaks out from the political hemisphere of the west, to enlighten and animate and gladden the human heart. Obscure that, by the downfall of liberty here, and all mankind are enshrouded in a pall of universal darkness.

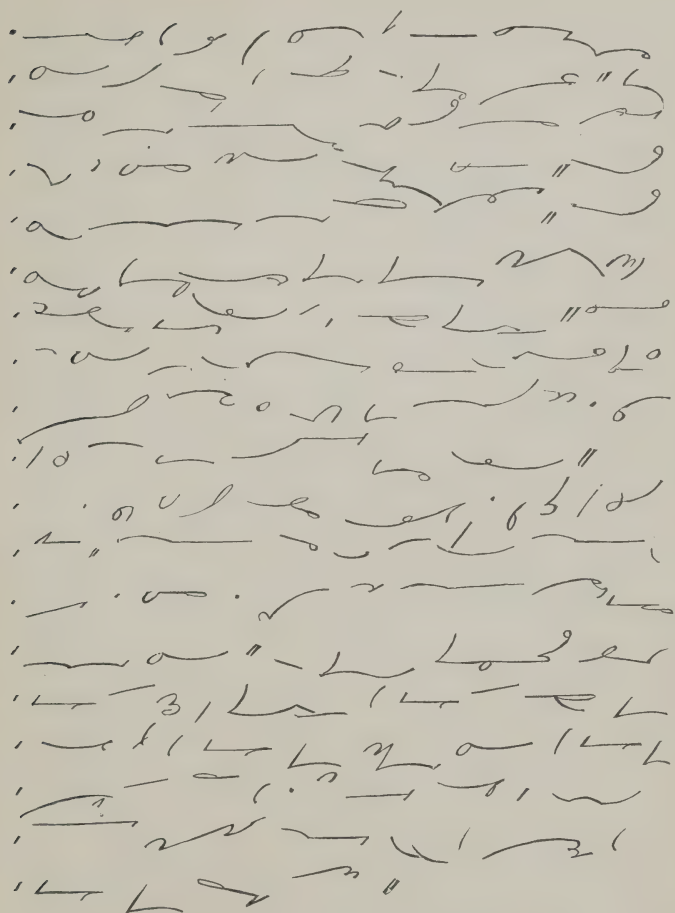
To you, Mr. Chairman, belongs the high privilege of transmitting to posterity the fair character and liberty of our country. Do you expect to execute this high trust by trampling, or suffering to be trampled down, law, justice, the constitution and the rights of the people? by exhibiting examples of inhumanity, and cruelty and ambition? When the minions of despotism heard in Europe of the seizure of Pensacola, how did they chuckle and chide the admirers of our institutions, tauntingly pointing to the demonstration of a spirit of injustice and aggrandizement, made by our country in the midst of an amicable negotiation! Behold, said they, the conduct of those who are constantly reproaching kings! You saw how those admirers were astounded and hung their heads. You saw, too, when that illustrious man who presides over us adopted his pacific,



moderate and just course, how they once more lifted up their heads with exultation and delight beaming in their countenances. And you saw how those minions themselves were finally compelled to unite in the general praises bestowed upon our government. Beware how you forfeit this exalted character. Beware how you give a fatal sanction in this infant period of our republic, scarcely yet two-score years old, to military insubordination. Remember that Greece had her Alexander, Rome her Cæsar, England her Cromwell, France her Bonaparte, and that if we would escape the rock on which they split we must avoid their errors.

I hope gentlemen will deliberately survey the awful isthmus on which we stand. They may bear down all opposition; they may even vote the general the public thanks; they may carry him triumphantly through this house. But, if they do, in my humble judgment it will be a triumph of the principle of insubordination; a triumph of the military over the civil authority; a triumph over the powers of this house; a triumph over the constitution of the land; and I pray most devoutly to heaven that it may not prove, in its ultimate effects and consequences, a triumph over the liberties of the people.





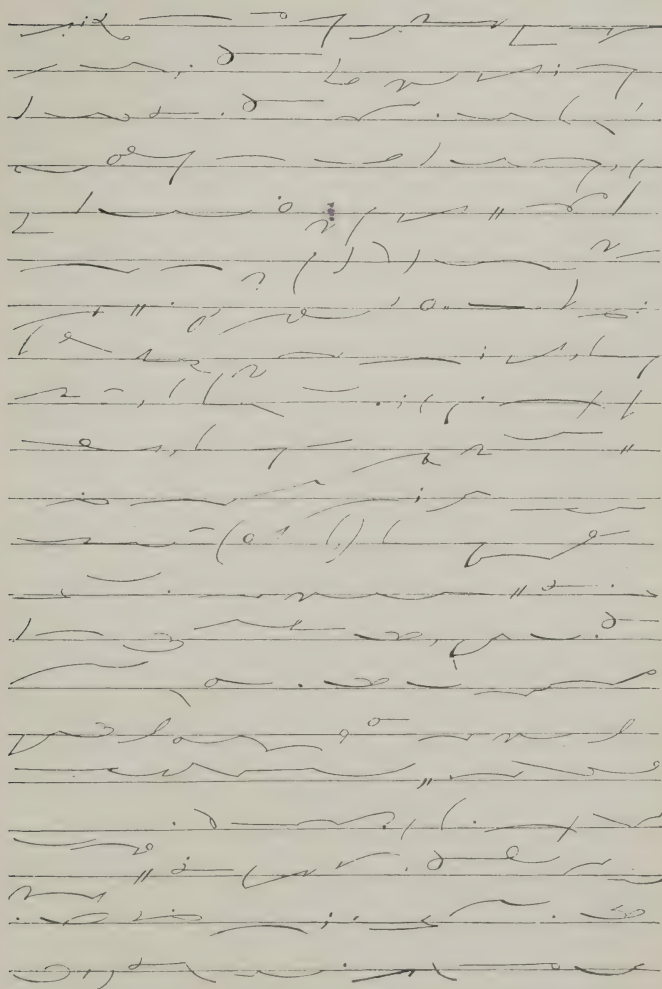
### LESSON FROM ROBERT'S RULES OF ORDER FOR DELIBERATIVE ASSEMBLIES.

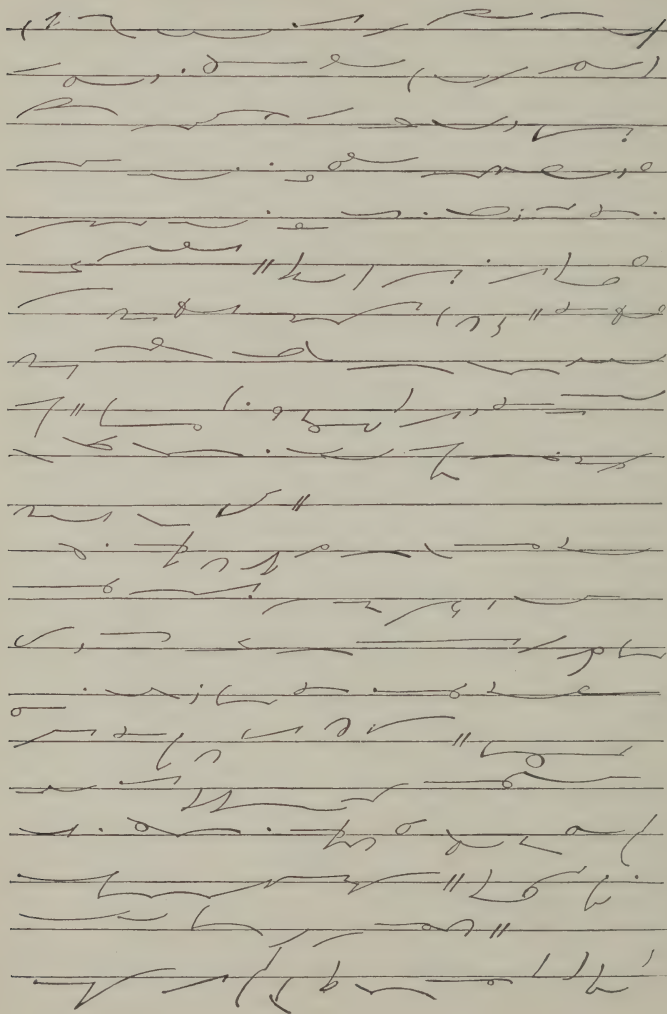
---

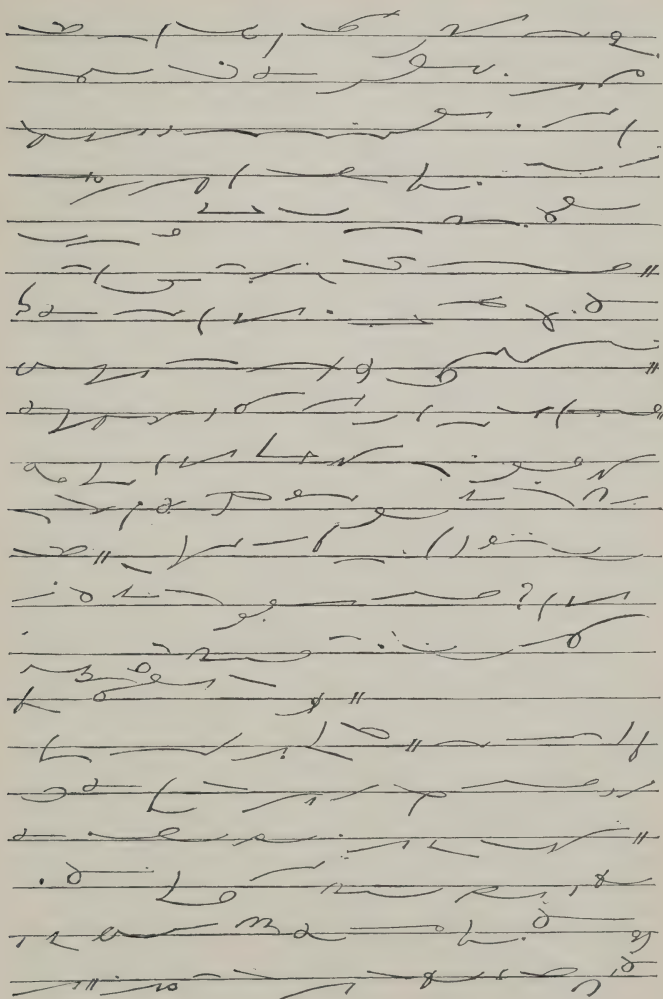
The two following extracts comprise twelve pages of writing from Robert's "Rules of Order," namely, pages 91-97 and pages 129-136, both inclusive.

They are selected because they contain a class of words with which it is very desirable the stenographer should become familiar. The "Rules of Order" is an excellent work for the short-hand student to write from, both because of the class of words it contains, and because they are necessarily so often repeated.

**Engrossing pen.**—The last four pages are written with the engrossing (stub) pen, which may be very satisfactorily used by employing the *circle r*.



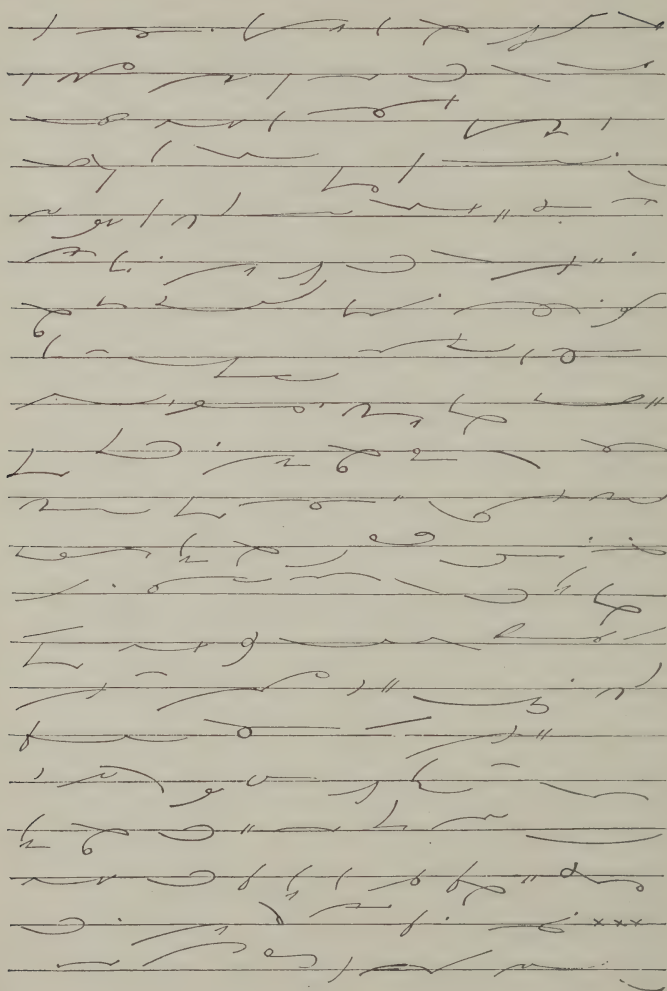


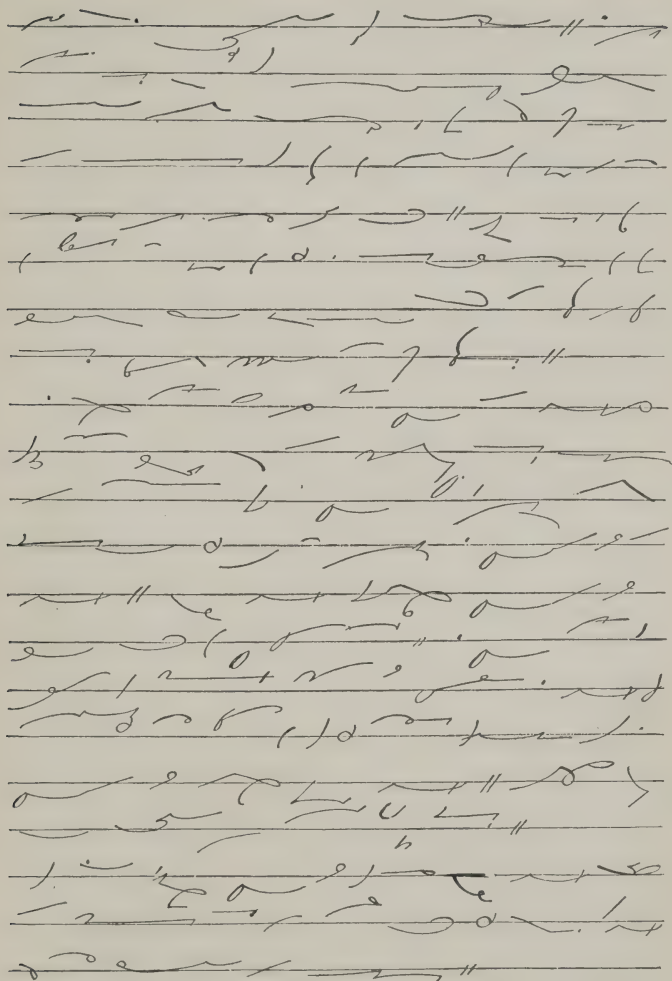


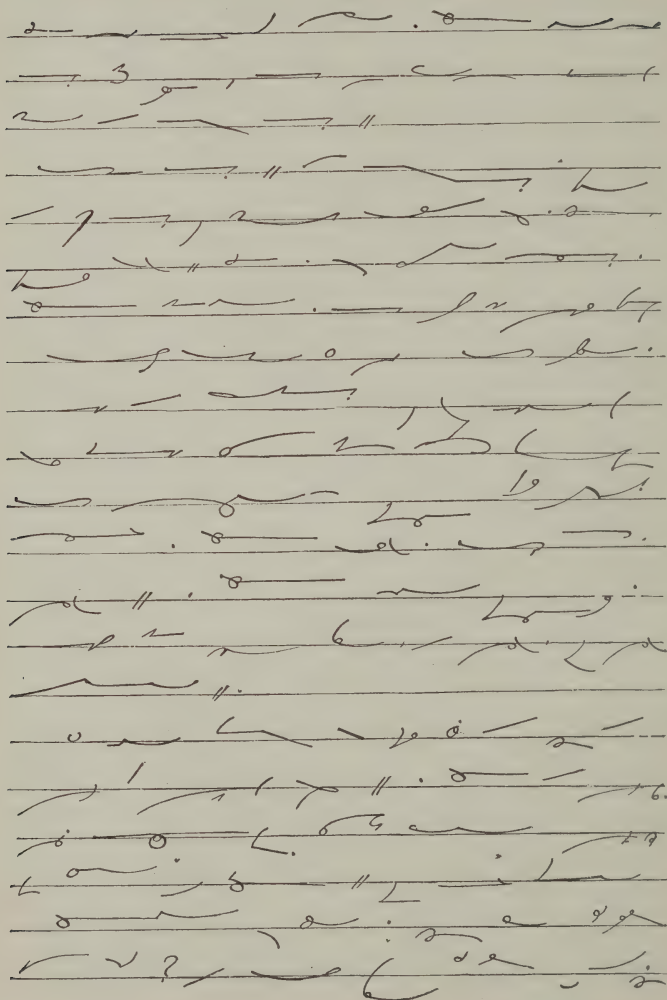
o r e h . o s . v  
f k l i l o a  
xxxxx  
e f l i n g i n  
u r t . o r i . r  
w e e n y y o  
g r i d h e s . s  
m m b y h  
t . b r e p h e  
l e y l v  
v i l l e . o  
r a a t b i . o p  
g h e k t e n k b  
i e y l e h a r i p . b  
w i t e l o k i a t i e  
r p i v a r i o r  
e a t a i o s s . o h  
t e l e v e p f  
x i a l p h  
i . s . h o . n n e r  
l i n g a i o b e

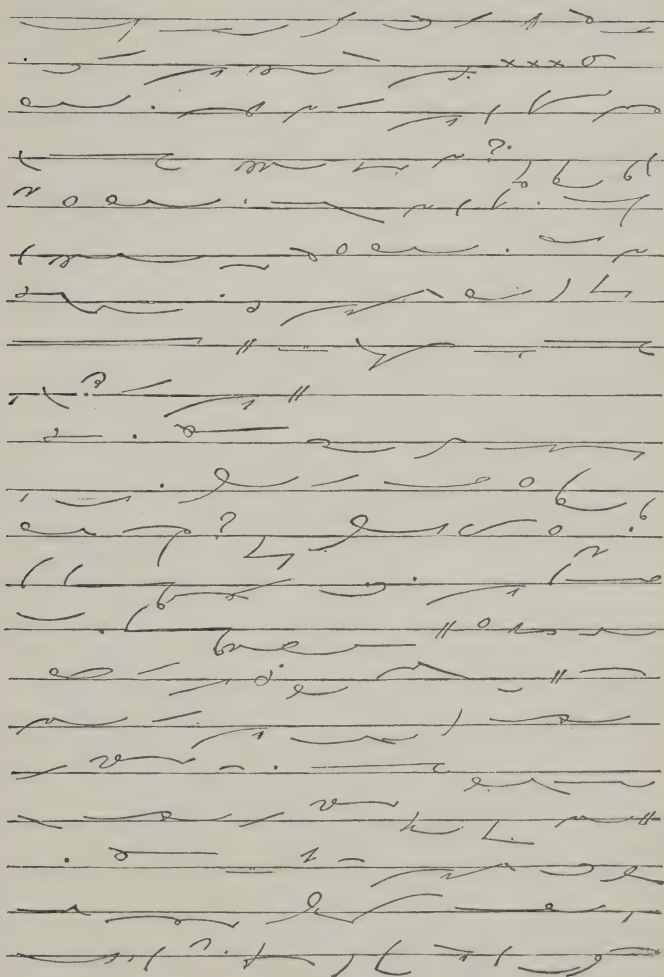
The first part of the manuscript  
 contains a series of notes  
 which are written in a very  
 rapid hand. The notes are  
 written on a single sheet of paper  
 and are arranged in a vertical column.  
 The handwriting is very cursive and  
 difficult to decipher. The notes appear  
 to be a list of names or places, but  
 they are too closely written together  
 to be certain. The first few words  
 seem to be "The first part of the  
 manuscript". The rest of the notes  
 are too difficult to read.

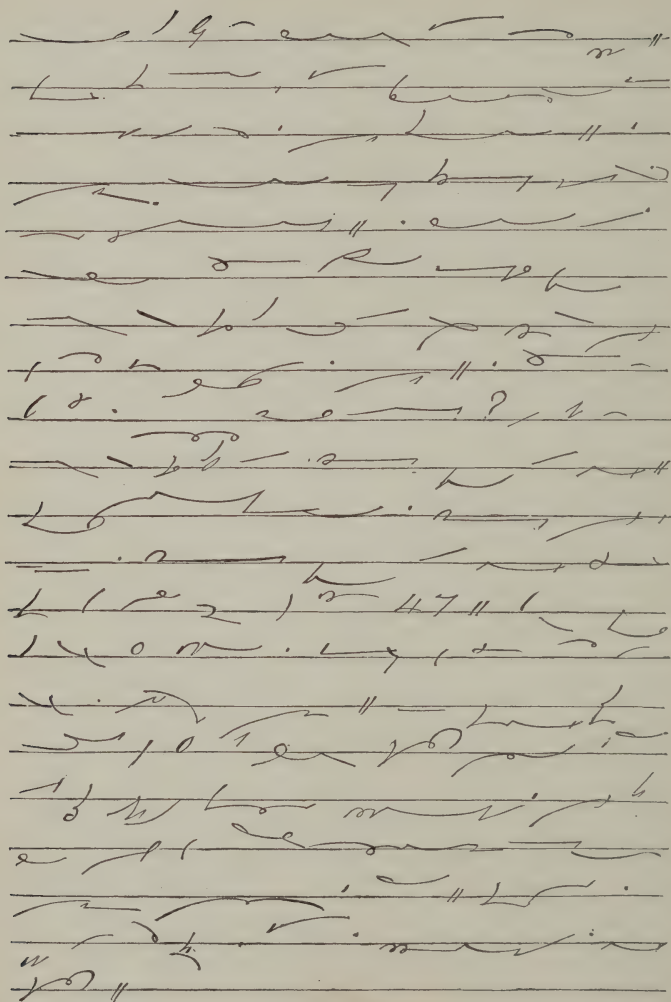








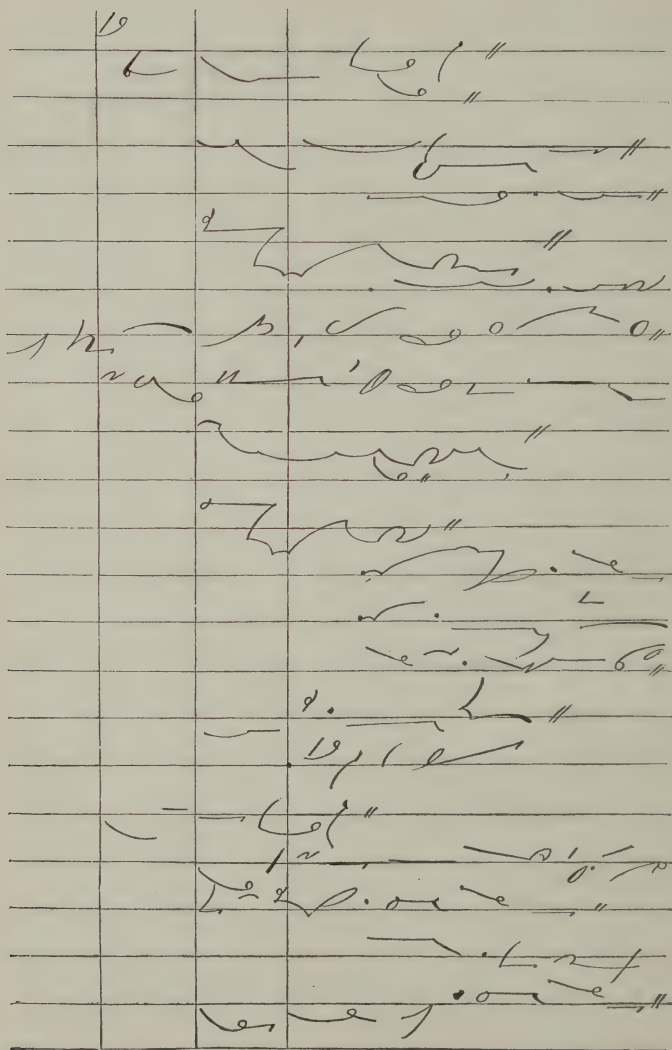




## ILLUSTRATIVE COURT REPORTING NOTES.

The following is a very complete form for court records. Each page being ruled with three narrow vertical columns on its left side, the first column is used for remarks of a juror, the second for remarks of the judge, the third for remarks of plaintiff's attorney; remarks of the defendant's attorney are begun at the right of the third line, and the witnesses' remarks a space further to the right.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines, with some numbers (16, 75, 19) written below the staff.





## CHAPTER VIII.

---

### MISCELLANEOUS SUGGESTIONS AND LEGAL REPORTING.

*Writing and omission of vowels.*—While most systems of short-hand are constructed on the principle of making as little use as possible of vowels, this system makes the utmost possible use of them. Often a written vowel stroke is capable of several contractions, while if the vowel were not written, the contractions would be impossible, and it would become necessary to write a stroke for each contraction which has been expressed by the use of the vowel. In all such cases the vowel should be used, not only because its use abbreviates, but because it also adds legibility to the writing.

If a vowel is necessary to the pronunciation, it should generally be written, whether it can take contractions or not.

If it is the second letter of a word it is always expressed by the position of the preceding letter, which may at the same time be so written as to express the contractions which would naturally follow and be added to the vowel if it were written: thus the word *nor*, in which the *r* following the *o* is naturally added to it by shading: the *n* is written on *o* position and shaded to express the *r* which follows the position letter. Omit all vowels which may be omitted without impairing the legibility.

Words containing a single consonant, both beginning and ending with a vowel, should have both vowels written, as *assay*, *obey*, etc.

Vowels may usually be omitted with safety when unaccented.

Initial vowels may often be omitted. Diphthongs should usually be written—the learner will find them provided for under the head of *Shading*, page 31.

Experience in writing and reading is the only guide on which the stenographer can rely for rules in the omission of vowels. Careful daily practice will finally give an intuitive ability better than rigid laws.

***Writing and Omission of Consonants.***—Omit all silent and one of doubled consonants, and, in general, any consonant the writing of which would necessitate a difficult outline, and the omission of which will not endanger the legibility—as *c*, from *instruction*, *obstruction*, *destruction*, *protraction*, etc.; *d*, from *under*, *render*, etc.; *l*, from *intelligence*, *falsely*, etc.; *n*, from *transpose*, *merchandise*, *identify*, etc.; *p*, from *capable*, *inapt*, etc.; *r*, from *describe*, *surprise*, *transcript*, *manuscript*, *subscribe*, etc.; *tg*, from *investigation*, etc.

In contracting a word, seize on and write those main elements of it which will on sight suggest it.

***Omission of Words and Syllables.***—In very rapid writing, it may sometimes be necessary to omit obvious words which may be supplied in the transcript, but it is bad in general practice, and should not be done except when unavoidable. Syllables are sometimes omitted from the beginning, middle, or end of a word, when it will not impair the legibility; see page 88.


**Omission of Words.**—The preceding signs and contractions leave little further to be desired to secure the speed necessary to the most rapid writing. In reporting, many words which are obvious from the context are omitted, and again supplied in reading or transcribing. When any word is omitted, the space left may be greater than between other words, to indicate an omission, which, with the context, will assist to supply the omitted word or words. What words may thus be omitted the experience and thoughtfulness of the writer will best determine.

The tongue is a very flexible instrument, and the pen to cope with it must be able to express words with even less strokes than are indicated by the movements of the tongue in utterance. Such prefixes as ap, ac, in, en, im, in, con, and others, from the beginning of words; and suffixes like cial, tial, ly, tiate, tion, sion, ment, and many others, may be often safely omitted from the end of words; the stenographer relying on the context to supply the omissions when reading.


A repetition of a phrase or sentence may be indicated by drawing a line underneath the one already written, or by a long dash after it.

In writing up special or technical cases it sometimes occurs that technical terms, or proper names, or other words of inconvenient length, are frequently repeated. In such cases, after writing them once or twice, the writer may suggest them by using the first letter followed by a dash, or may extemporize a brief suggestive outline from the principal elements of the words.

**Punctuation.**—All the marks common to punctuation

may be used in short-hand; but in reporting, only the longer pauses are denoted. The period is represented by a small oblique cross, or by two dots side by side. The latter are easier to write, and more certain to be well made. The use of the period dot interferes with the use of the dot as a word sign, hence, it is supplied by the two dots or cross. The dash is represented by a slight waved line, thus . Laughter, by a similar line more heavily waved. Applause, by a vertical waved line. Emphasis is indicated as in long-hand, by drawing a line or more under the emphatic word or words. Capitals are used at the beginning of a sentence, and in all other cases in which they are necessary. Initials and proper names are correctly written in this system, while the phonographer is generally embarrassed by them. Names should generally be written without abbreviation.

**Short-Hand Notation.**—The following characters will enable the short-hand writer to express numbers with one-half the movements necessary to the use of the Arabic characters.

1 2 3 4 5 6 7 8 9 0.  


The cipher, when following any digit, is attached to it, but the pen lifted for each additional cipher. The character one is always struck downward, hence, after a horizontal line an upward stroke may be made for a cipher; its connection with the horizontal line indicating that it is struck upward, and to the top of this another horizontal line is made for a cipher, thus:

100 1000 100,000,000 1024 100350.  
 U U U----- LM UVV

## EXAMPLE IN ADDITION.

161691781--V1176-161  
 V1176-V16 7VV1611-V1V  
 166111-9-78166-11811

Although these characters are quite simple, yet they can be used to advantage only by perfect familiarity with them, when they become as legible as the Arabic characters.

**Preparing Copy.**—Copy for the printer should be written in a plain, legible hand, with correct spelling, punctuation and capitalization. Emphatic words are indicated by drawing one line under them for *italics*, two lines to indicate SMALL CAPITALS, and three lines for CAPITALS. The writing should be done with good ink, and on but one side of the leaf. In case writing is done on both sides, it should be indicated at the bottom of the first page by the word “over,” written at the lower right corner.

**Proof-reading.**—The two pages which follow, exhibiting the technical marks in ordinary use employed in correcting proof, were prepared by a professional proof-reader. These marks being understood in the printing-office, reporters and others, in correcting for the printers, should study and master them.

SPECIMEN OF PROOF-SHEET MARKED FOR CORRECTION.

Mr. THOMAS. I do not wish to present that as the view of the gentleman from Mississippi if it was the view of another. All I have ~~now~~ to say is, it was the correct view. And let me say it was the correct view, for this reason, that the committee were restricted as to evidence, and could not go to the centre of the evidence referred to them in the pending contest; and ~~and~~ no gentlemen of that committee influenced by any view of the case which he might have from having looked into the evidence relating to the contest pending. In the case Clark vs. Giddings, I believe the majority of the Committee on Elections thought Clark could be seated after he had been admitted to a prima facie seat and had been sworn in.

And it turned out that he was afterward unseated. Perhaps I am about to speak hastily, but I will say I think, if I knew now today that Wiltshire would upon the hearing of his contested case be declared not elected to the seat, still it would be the duty of the Committee on Elections to report this resolution, and the duty of the House to admit him to a seat, until the question of fact is ascertained and the case decided upon its merits. The committee have nothing then, to do with that view of it; that is a matter to come up hereafter. Is there any objection to that? Now let me go back to what I was about to cite, to show that this certificate is in proper form, or in form words which I do not consider material), to the case of Foster against Caesar. In that case the governor had issued a proclamation as to which the committee say it is a blank in reference to the (21st) district, and they did not consider it.

Upon the very face of the certificate the Governor states that as the acting governor had failed to issue a certificate, for that reason he (the governor) certifies that the foregoing statement with the explanatory notes is a "full, true, and correct exhibit of the votes polled for the Representative from the third congressional district of Arkansas, Mr. WARREN."

I yield fifteen minute to the gentleman from Tennessee [Mr. Harrison].

Mr. HARRISON. I want to ask the chairman [Mr. SHANKS] if the

uf  
○  
✓  
?  
#  
ital  
that  
out see copy  
in the mode pointed out in the statute.  
l.c.  
ae  
spell  
l.c.  
J  
[ ]  
p.v.

J  
stet  
-  
dence  
tr  
run in  
- #  
cap  
-  
□  
9  
J head  
il  
of head  
tr #  
s caps  
caps



# EXPLANATION.

<i>δ</i>	also written <i>dele</i> ; Lat. <i>delere</i> , to blot out; a technically-shaped terminal <i>δ</i> (d)
<i>stet</i>	Lat. <i>stet</i> , let it stand. The dots under should not be omitted
<i>—</i>	em* dash. An en* dash may be more clearly expressed thus <i>em dash</i>
<i>tr</i>	the first two letters of the word <i>transpose</i> ; reverse the order of words or letters
<i>¶</i>	make no paragraph. The line is indispensable, but this with <i>no ¶</i> will be plain
<i>-</i>	hyphen. No other mark, or remark, is necessary in the margin of proof
<i>○</i>	bring words or letters close together
<i>□</i>	em* quadrat. An en* quadrat should be marked <i>en*</i>
<i>⊙</i>	turn around. This mark is different from a <i>δ</i> but is frequently mistaken for it
<i>↓</i>	bring out to line, or bring thus far to left. To move to right express thus <i>↓</i>
<i>lead</i>	a thin metal plate used between lines.† Surface of lead shown on opposite page
<i>tr</i>	transpose space so as to make proper words; change one space with another
<i>X</i>	substitute perfect for imperfect type
<i>uf</i>	the first letters of the words <i>wrong font</i> . A font is a series of type
<i>=</i>	make words or letters range, or line properly
<i>↓</i>	push down below type-height so as not to appear
<i>✓</i>	observe matter encircled. This mark does not necessarily suggest error‡
<i>?</i>	correctness of matter encircled is questioned
<i>eq</i>	equalize space between words or lines
<i>over</i>	take over to the beginning of the next line
<i>ital</i>	use Italic type. Roman type should be indicated thus <i>rom</i>
<i>¶</i>	make paragraph.
<i>cut see copy</i>	insert as copy. This means that matter is omitted, for which see original copy
<i>?</i>	interrogation-point. This reference should not be confounded with the query mark
<i>l.c.</i>	use lower-case letters. The ordinary body-type of a book is called lower-case
<i>diph</i>	diphthong. The kern over represents a ligature, and should always be marked <i>ai</i>
<i>spell</i>	spell instead of using figures; or the word or words may be written in the margin
<i>⌢</i>	inverted comma. One of two points being wrong ( ' , ), both may be marked <i>⌢</i>
<i>δ</i>	take out, leaving no space. The mark below the <i>δ</i> means close up
<i>s. caps</i>	use small capitals. One letter may be marked <i>sc.</i> or it may be indicated thus <i>sc</i>
<i>caps</i>	use capitals. One letter may be written in margin, thus <i>cap</i>

\* An em quadrat is a space the thickness of the letter *m* of the type used; an en is half that thickness, or a space equal to the letter *n*

† The word *lead* is also used as a verb, and means to lead out, or put leads between the lines

‡ These marks should never appear unnoticed in margin of proof returned to printers; the necessary correction should be made or the reference marked off



**Writing.**—For writing on the knee, a small board may be employed, on which to lay the book or paper, and steady the hand. Such a board should be light but firm, about sixteen inches long by eight broad. It may be hinged in the middle, a spring holding it firmly when open; when not in use it is closed, and thus easily carried in the pocket.

If a pencil is used, it should be a good one, well sharpened, the reporter always keeping several on hand. If a steel pen is used, it should have a firm, fine, smooth and flexible point. The acidity of the inks in use soon renders the steel pen too sharp for very rapid and perfect writing. A perfect gold pen is the only reliable instrument for the reporter, and should have a fine, smooth point, with flexible nibs.

**Materials.**—The writer must be skillful in the use of both the pencil and pen. If the pencil is used, soft paper becomes necessary, while with the pen, fine calendered paper, of medium hardness, is essential to easy writing. When a table on which to write can be secured it is preferable. The reporter must, however, be able to write on a book held on his hand, or knee, as occasion may require. Reporting covers are on sale at all stationers. They consist of stiff leather covers about eight and three fourths by four and a half inches, opening lengthwise, and having an elastic band attached for holding the paper. The reporter, opening the book away from him, writes on the leaf nearest him, continually turning the leaves backward until he is through the book, when he turns it over and writes on the opposite side of each leaf.

**Method of Practice.**—Having become familiar with the abbreviation word and phrase signs and with the principles of their construction, the illustrative lessons should be repeatedly written, and compared with the copy given, to see that the correct signs and best word forms are used; the student will then find great assistance in the use of the Reporter's Classic Practice Tablets, prepared by the author for students of short-hand. Let each character be formed as quickly as possible to the writer's natural power of movement, never dragging the pen, but, having clearly conceived the best word form, let it be quickly written.

Having written and re-written as many of the tablets as the student thinks best, let him then procure the service of some one to read for him, who shall regulate his reading to the ability of the writer, slowly and distinctly at first, increasing in speed as the learner acquires power, until he is able to keep pace with the most rapid reading of various kinds of discourse.

Everything written should be read to acquire ability in reading the short-hand characters, which is as essential as rapid writing. The rate of speed requisite to reporting varies with the utterance of the speaker from eighty to two hundred words a minute, the average rate being about one hundred and forty to one hundred and fifty.

The writer should frequently time himself, to note his progress in rapidity.

Having prepared himself thus, he should try notes of speeches, sermons, etc., as they are uttered, until he finally finds himself capable of legibly recording the thoughts of the most vehement utterer.

Dropping into all kinds of assemblies, taking notes of

all kinds of discourse, to familiarize himself with reporting in general, the writer will render himself capable for any emergency.

***Verbatim Reporting.***—Accuracy in reporting speeches, lectures, sermons, etc., is essential, but in important cases courtesy demands that the report, if possible, be submitted to the speaker for his corrections or revision, as, in extemporaneous discourse especially, it often occurs that the speaker would prefer to modify many things before submitting his words to the press. The reporter should be skilled in the use of language, that he may correct inaccuracies of speech which are so likely to occur in such discourse. However, such corrections cannot waive the propriety of submitting the report to the revision of the speaker when it is practicable to do so.

***In Legal reporting*** the writer should be conversant with the legal forms and expressions in use, as the more he understands of these the better will he be able to report. Much depends on mere form. There is always much talking done by counsel, often long arguments, the verbatim reporting of which would subject the parties to much needless expense, besides rendering the reports tediously voluminous. The proper writing of objections, motions and rulings can be done only by the exercise of good judgment, based on a knowledge of the requirements of a correct report of such matter. Often an objection by counsel is couched in a long argument, which the reporter of good judgment and acquaintance with legal phraseology puts in its proper form by a few words. The author has frequently heard legal gentlemen complain of phonographic reports, on the assumption

that it is impossible for the short-hand reporter to write without giving every word uttered.

The objection to the voluminous report is of course often just, but it does not lie in the use of phonography or short-hand notes so much as in the inability and inexperience of the reporter, who, if he could but condense the counsel's argument, would be able, because of his skill in writing, the better to make a clear presentation of it.

In such cases the writer should attend closely to what is said and done, and having clearly comprehended an idea, couch it, as directly and briefly as possible, in legal phrase.

Unless required, no report need be made of the opening remarks of counsel, who generally dictate to the writer those points which need not be written.

In ordinary civil cases the reporter has usually nothing to do with the impaneling of the jury, but in criminal cases it should be fully reported.

In the examination of witnesses, every word, both of questions and answers, should be exactly written. The summing up of counsel need not be reported unless ordered by the same. The judge's charge, except when it is written, when of course reporting is unnecessary, must be written with the utmost fidelity.

A short experience will inform the reporter fully as to what need and what need not, be written, while the inexperienced reporter will rely mainly upon the dictation of counsel, who will suggest at the proper time what need not be taken.

Legal reports are usually written on legal cap, writ-

ing on both sides of the leaf, unless counsel prefer it otherwise. Each page is numbered as it is written, at the lower left corner. The paper for reports should be fastened by means of clasps, or of tape passed through holes punched near the edge of the upper margin, and tied. The first page of the report should be used as a title-page, and upon it, written in legible long-hand, the name of the court, title of suit, name of judge before whom the case is tried, and if before a jury, date of trial, names of counsel, with parties for whom they appear, with an index to the evidence. A new title-page should be made for each day of the trial. In case the reporter uses the writing machine in producing transcripts, the title page, as well as the body of the notes, will of course be printed, instead of written in long-hand.

The following seven different forms, adapted to the courts of Illinois and to the United States courts, will be a sufficiently suggestive guide to the courts of the different states, the forms being common, varying only in the names of the courts, or of the terms applied to the principal parties involved.

Following these forms is a representation of the method of writing the opening of a trial, and illustrating the writing of testimony. The page is divided into two spaces by a vertical line. All questions and other remarks of the attorneys and of the court begin at the left margin of the page, while answers of witnesses are written wholly on the right of the vertical line. This distinction between questions and answers is simply to facilitate the reference to the notes. The very narrow paper advised by some for court reporting is not desirable in this system.

## TITLE-PAGE FORMS.

## FORM I.

IN THE PROBATE COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }  
COUNTY OF COOK, } ss.

In the matter of the Estate of }  
John T. Adams, deceased. } Proof of Will.

HON. JOSHUA C. KNICKERBOCKER, *Probate Judge*.

## APPEARANCES.

For proponents of the will, CYRUS HOMER, Esq.

For contestants of the will, S. M. COLES, Esq.

## INDEX TO EVIDENCE.

	<i>Direct.</i>	<i>Cross.</i>
Henry Mann, - - - - -	page 3	10
Walter Wiltsie, - - - - -	" 5	11
Jane Wiltsie, - - - - -	" 6	11

## FORM II.

IN THE COUNTY COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }  
COUNTY OF COOK, } ss.

PETER JOHNSON }  
*vs.* } Assumpsit.  
CONRAD REED. }

HON. M. B. LOOMIS, *Presiding Judge*.

## APPEARANCES.

For plaintiff, DARIUS JUDD, Esq.

For defendant, VIRGIL A. FIELD, Esq.

## INDEX TO PLAINTIFF'S EVIDENCE.

	<i>Direct.</i>	<i>Cross.</i>
Trueman Good, - - - - -	page 4	20
Wm. Hoisington, - - - - -	" 10	24
Exhibit A, - - - - -	" 15	



## INDEX TO DEFENDANT'S EVIDENCE.

						<i>Direct.</i>	<i>Cross.</i>
Maria Wilson,	-	-	-	-	-	page 25	30
Exhibit A,	-	-	-	-	-	" 26	
Exhibit B,	-	-	-	-	-	" 27	

## FORM III.

## IN THE SUPERIOR COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }  
COUNTY OF COOK, } ss.

The remainder of this form is like No. 2.

## FORM IV.

## IN THE CIRCUIT COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }  
COUNTY OF COOK, } ss.

## IN CHANCERY.

JOHN W. WARD, *Complainant*, }  
JAMES SAXE, *Defendant*. } Bill for injunction.

HON. E. S. WILLIAMS, *Judge*.

## APPEARANCES.

For complainant, CHAS. LATHROP, Esq.

For defendant, L. F. SCOTT, Esq.

## FORM V.

## IN THE APPELLATE COURT OF THE STATE OF ILLINOIS.

FIRST JUDICIAL DISTRICT.

APRIL TERM, 1878.

WARREN MILLER, *Appellant*, }  
*vs.* } Appeal from the Circuit  
JOSEPH T. SMITH, *Appellee*. } Court of Cook County.

## INDEX.

Argument of C. D. T. Smith, Esq. } - - page 3-76  
Argument of Chas. Wheaton, Esq. } - " 77-120



## FORM VI.

IN THE SUPREME COURT OF THE STATE OF ILLINOIS.

NORTHERN GRAND DIVISION.

SEPTEMBER TERM, 1878.

CHESTER DAVIS, *Plaintiff in Error*, } Error to the Circuit  
*vs.* } Court of Cook County.  
 HENRY R. FOX, *Defendant in Error*.

## INDEX.

Argument of W. H. Dexter, Esq. - - - page 6-94  
 Argument of C. D. Willis, Esq. - - - " 95-120

## FORM VII.

IN THE CIRCUIT COURT OF THE UNITED STATES.

NORTHERN DISTRICT OF ILLINOIS.

IN EQUITY.

JOHN I. BLAIR *et al.* } Bill to Foreclose  
*vs.* } Mortgage.  
 CHICAGO & PACIFIC R. R. Co. *et al.*

HON. THOMAS DRUMMOND, *Presiding*.

## APPEARANCES.

For Complainants, GEO. W. SMITH, Esq.

For Defendants, CHAS. D. F. SMITH, Esq.

## INDEX.

## FRAGMENT OF REPORT OF TRIAL.

---

COUNTY COURT, COOK COUNTY.

PETER JOHNSON }  
    *vs.*                } Before Hon. M. B. Loomis and Jury.  
CONRAD READ.        }

CHICAGO, ILL., JANUARY 10, 1878.

## APPEARANCES.

For Plaintiff, M. O. B. SOUTHWORTH, Esq.

For Defendant, A. C. LITTLE, Esq.

Trueman Good, on behalf of Plaintiff, being duly sworn,  
testifies as follows.

Direct examination by Mr. Loomis:

Q. Where do you reside?

A. At 650 Western Avenue.

Q. How long have you known the plaintiff?

A. Between three and four years.

Q. Have you seen him often during that period?

A. No, sir, not very frequently.

Q. Under what circumstances have you been in the  
habit of seeing him?

A. Only in the way of business.

Q. What is your business?

A. I am engaged in the tanning business.

Q. Where is your place of business?

A. I am located at Galena.

5-12-10'78.

Peter Johnson

vs.

Conrad Read.

1-1-10'78.

1-1-10'78.

650

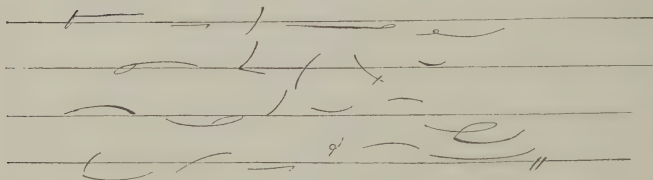
## CHAPTER IX.

### WRITING EXERCISES.

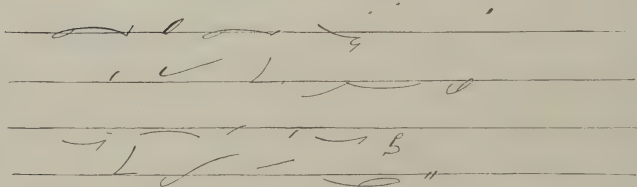
#### LESSON I.

##### A PSALM OF LIFE.

Tell me not in mournful numbers,  
Life is but an empty dream!  
For the soul is dead that slumbers,  
And things are not what they seem.



Life is real! Life is earnest!  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul.



Not enjoyment, and not sorrow,  
Is our destined end or way;

But to act that each to-morrow  
Find us farther than to-day.

Art is long and Time is fleeting,  
And our hearts, though stout and brave,  
Still, like muffled drums, are beating  
Funeral marches to the grave.

In the world's broad field of battle,  
In the bivouac of life,  
Be not like dumb, driven cattle!  
Be a hero in the strife!

Trust no Future, howe'er pleasant!  
Let the dead Past bury its dead!  
Act—act in the living Present!  
Heart within, and God o'erhead!

Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time;—

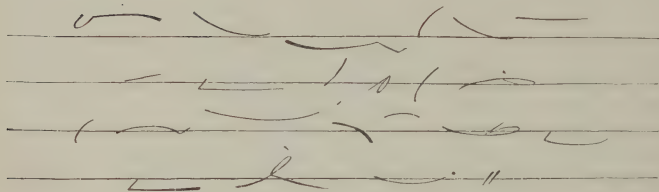
Footprints that perhaps another,  
Sailing o'er life's solemn main,  
A forlorn and shipwrecked brother,  
Seeing, shall take heart again.

Let us, then, be up and doing,  
With a heart for any fate,  
Still achieving, still pursuing,  
Learn to labor and to wait.

HENRY WADSWORTH LONGFELLOW.

## TIME.

Gather ye rosebuds as ye may,  
 Old Time is still a flying;  
 And this same hour that smiles to-day,  
 To-morrow will be dying.



The glorious lamp of heaven, the sun,  
 The higher he's a getting,  
 The sooner will his race be run,  
 And nearer he's to setting.

The age is best which is the first,  
 When youth and blood are warmer;  
 But being spent, the worse or worst  
 Time still succeeds the former.

Then be not coy, but use your time,  
 And while ye may, go marry;  
 For having lost but once your prime,  
 You may forever tarry.

ROBERT HERRICK.

## LESSON II.

## DISAPPOINTMENT THE LOT OF ALL.

Uneasiness and disappointment are inseparable, in some degree, from every state on earth.

Were it in the power of the world to render those who attach themselves to it satisfied and happy, you might then, I admit, have some title to complain if you found yourselves placed upon worse terms in the service of God. But this is so far from being the case that, among the multitude who devote themselves to earthly pleasure, you will not find a single person who has completely attained his aim.

Inquire into the condition of the high and the low, of the gay and the serious, of the men of business and the men of pleasure, and you shall behold them all occupied in supplying some want, or in removing some distress. No man is pleased with being precisely what he is. Everywhere there is a void, generally; even in the most prosperous life, there is some corner possessed by sorrow.

He who is engaged in business pines for leisure. He who enjoys leisure languishes for want of employment. In a single state we envy the comforts of a family. In conjugal life we are chagrined by domestic cares. In a safe station we regret the want of objects for enterprise. In an enterprising life we lament the want of safety. It is the doom of man that his sky should never be free from all clouds. He is at present in an exile and fallen state. The objects which surround him are beneath his native dignity. God has tinged them all with vanity on purpose to make him feel that this is not his rest; that here he is not in his proper place nor arrived at his true honor.



## NATIONAL ANTHEM.

The little brown squirrel hops in the corn,  
The cricket quaintly sings;  
The emerald pigeon nods his head,  
And the shad in the river springs;  
The dainty sunflower hangs its head  
On the shore of the summer sea;  
And better far that I were dead,  
If Maud did not love me.

I love the squirrel that hops in the corn,  
And the cricket that quaintly sings;  
And the emerald pigeon that nods his head,  
And the shad that gaily springs;  
I love the dainty sunflower, too,  
And Maud with her snowy breast;  
I love them all — but I love — I love —  
I love my country best.

THOMAS BAILEY ALDRICH.

## LESSON III.

## SPRING.

Dip down upon the northern shore,  
O sweet new year, delaying long;  
Thou doest expectant nature wrong;  
Delaying long, delay no more.

What stays thee from the clouded noons,  
Thy sweetness from its proper place?  
Can trouble live with April days,  
Or sadness in the summer moons?

Bring orchis, bring the foxglove spire,  
The little speedwell's darling blue,  
Deep tulips dashed with fiery dew,  
Laburnums, dropping-wells of fire.

O thou new year, delaying long,  
Delayest the sorrow in my blood  
That longs to burst from a frozen bud,  
And flood a fresher throat with song.

Now fades the last long streak of snow;  
Now bourgeons every maze of quick  
About the flowering squares, and thick  
By ashen roots the violets blow.

Now rings the woodland loud and long,  
The distance takes a lovelier hue,  
And drowned in yonder living blue,  
The lark becomes a sightless song.

Now dance the lights on lawn and lea,  
The flocks are whiter down the vale,  
And milkier every milky sail  
On widening stream or distant sea.

Where now the seamew pipes or dives,  
In yonder greening gleam, and fly  
The happy birds, that change their sky  
To build and brood, that live their lives.

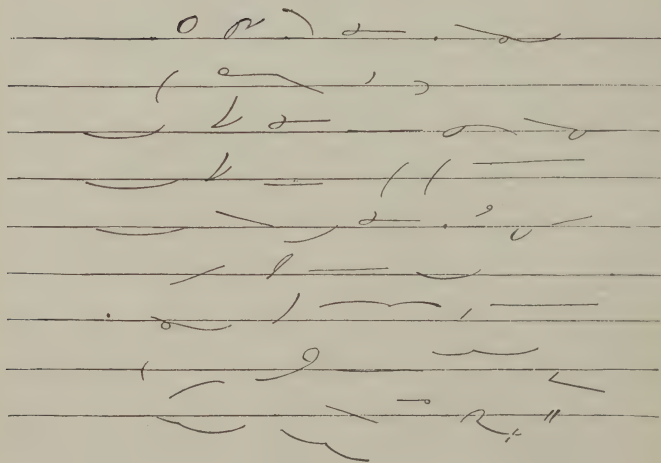
From land to land, and in my breast,  
Spring wakens too; and my regret  
Becomes an April violet,  
And buds and blossoms like the rest.

ALFRED TENNYSON.

## THE RAINBOW.

My heart leaps up when I behold  
 A rainbow in the sky;  
 So was it when my life began,  
 So is it now I am a man,  
 So be it when I shall grow old,  
 Or let me die!  
 The child is father to the man;  
 And I could wish my days to be  
 Bound each to each by natural piety.

WILLIAM WORDSWORTH.



## THE MOSS ROSE.

The angel of the flowers, one day,  
Beneath a rose tree sleeping lay,—  
That spirit to whose charge 'tis given  
To bathe young buds in dew's of heaven  
Awakening from his light repose,  
The angel whispered to the rose.  
“O fondest object of my care,  
Still fairest found, where all are fair;  
For the sweet shade thou givest to me  
Ask what thou wilt, 'tis granted thee.”  
“Then,” said the rose, with deepened glow,  
“On me another grace bestow.”  
The spirit paused in silent thought,—  
What grace was there that flower had not?  
'Twas but a moment—o'er the rose  
A veil of moss the angel throws,  
And, robed in nature's simplest weed,  
Could there a flower that rose exceed?

KRUMMACHER.

## LESSON IV.

## THE LOVE OF GAIN.

It is much to be regretted that, in the present state of things, there is no period of man's age in which his virtue is not exposed to perils. Pleasure lays its snares for youth; and after the season of youthful follies is past, other temptations, no less formidable to virtue, presently arise. The love of pleasure is succeeded by the passion for interest. In this passion the whole mind is too often

absorbed, and the change thereby induced on the character is of no amiable kind. Amidst the excesses of youth virtuous affections often remain.

The attachments of friendship, the love of honor, and the warmth of sensibility give a degree of luster to the character and cover many a failing. But interest, when it is become the ruling principle, both debases the mind and hardens the heart. It deadens the feelings of everything that is sublime or refined. It contracts the affections within a narrow circle, and extinguishes all those sparks of generosity and tenderness which once glowed in the breast.

BLAIR.

THOU ART, O GOD.

Thou art, O God, the life and light  
Of all this wondrous world we see;  
Its glow by day, its smile by night,  
Are but reflections caught from Thee.  
Where'er we turn Thy glories shine,  
And all things fair and bright are thine!

When day, with farewell beam, delays  
Among the opening clouds of even,  
And we can almost think we gaze  
Through golden vistas into heaven,  
Those hues that make the sun's decline  
So soft, so radiant, Lord, are thine.

When night with wings of starry gloom  
O'ershadows all the earth and skies  
Like some dark, beauteous bird, whose plume  
Is sparkling with unnumbered eyes,—

That sacred gloom, those fires divine,  
So grand, so countless, Lord, are thine.

When youthful spring around us breathes,  
Thy Spirit warms her fragrant sigh;  
And every flower the summer wreathes  
Is born beneath that kindling eye.  
Where'er we turn thy glories shine,  
And all things fair and bright are thine.

MOORE.

## LESSON V.

### FRAGMENT.

And sweet it is to see, in summer time,  
The daring goats upon a rocky hill,  
Climb here and there, still browsing as they climb;  
While far below, on rugged pipe and shrill,  
The master vents his pain; or homely rhyme  
He chants; now changing place, now standing still.  
While his beloved, cold of heart, and stern,  
Looks from the shade in sober unconcern.

Nor less another sight do I admire —

The rural family round their hut of clay;  
Some spread the table, and some light the fire,  
Beneath the household rock in open day;  
The ass's colt with panniers some attire;  
Some tend the bristly hogs with fondling play.  
This with delighted heart the old man sees,  
Sits out of doors and suns himself with ease.

The outward image speaks the inner mind —  
Peace without hatred, which no care can fret;  
Entire contentment in their plow they find,  
Nor home return until the sun be set;  
No bolts they have, their houses are resigned  
To Fortune — let her take what she can get.  
A hearty meal then crowns the happy day,  
And sound sleep follows on a bed of hay.

In that condition Envy is unknown,  
And haughtiness was never there a guest;  
They only crave some meadow overgrown  
With herbage that is greener than the rest.  
The plow's a sovereign treasure of their own,  
The glittering share the gem they deem the best;  
A pair of panniers serves them for buffette,  
Trenchers and porringers for golden plate.

O Avarice blind, O mean and base desires  
Of those who pass the gifts of Nature by!  
For gold alone your wretched pride aspires,  
Restless for gold from land to land ye fly.  
And what shall quench your never sated fires,  
Ye slaves of Envy, Sloth, and Luxury,  
Who think not, while ye plot another's wrong,  
"Man wants but little, nor that little long?"

They in old time who drank the streamlet clear,  
And fed upon the fruits which nature sent,  
They should be your example, should appear  
Beacons on which your eyes should still be bent.



O listen to my voice with willing ear!

The peasant with his herds enjoys content;  
While he who rules the world, himself unblest,  
Still wants and wishes, and is not at rest.

Wealth, sad at heart the while, and full of dread,  
Goes all adorned with gems, and gay with gold;  
And every cloud which passeth overhead,  
As ominous of change doth she behold.  
But Poverty her happy days hath led,  
Vexed with no hope to have, nor fear to hold;  
Amid the woods in homely weeds bedight,  
She knows no cares, no quarrels, no affright.

Milk, herbs and water always at command,  
The peasant recks not of superfluous stores;  
He counts his gains upon his callous hand,  
No other book is needed for his scores;  
Troubled with no account of ships or land,  
No usurer's guiles he suffers and deplores;  
He knows not in the world that such things be,  
Nor vainly strives with fortune — no, not he.

If the cow calved, and if the yearling grew,  
Enough for all his wishes fortune yields;  
He honors God, and fears and loves him too;  
His prayers are for his flocks, and herds, and fields;  
The doubt — the how, the why, that fearful crew, —  
Disturb not him, whom his low station shields;  
And favored for his simple truth by Heaven,  
The little that he humbly asks is given.

MICHAEL ANGELO.

## LESSON VI.

REPLY TO HAYNE.

DANIEL WEBSTER.

The eulogium pronounced on the character of the State of South Carolina, by the honorable gentleman, for her revolutionary and other merits, meets my hearty concurrence. I shall not acknowledge that the honorable member goes before me in regard for whatever of distinguished talent or distinguished character South Carolina has produced. I claim part of the honor; I partake in the pride of her great names. I claim them for my countrymen, one and all,—the Laurenses, the Rutledges, the Pinkneys, the Sumpters, the Marions,—Americans all—whose fame is no more to be hemmed in by state lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits.

In their day and generation they served and honored the country, and the whole country, and their renown is of the treasures of the whole country. Him, whose honored name the gentleman himself bears—does he deem me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eyes had first opened upon the light in Massachusetts instead of South Carolina? Sir, does he suppose it in his power to exhibit a Carolina name so bright as to produce envy in my bosom? No, sir; increased gratification and delight rather.

I thank God that, if I am gifted with little of the spirit which is able to raise mortals to the skies, I have yet none, as I trust, of that other spirit which would drag angels down. When I shall be found, sir, in my place here in the senate, or elsewhere, to sneer at public merit, because it

happens to spring up beyond the little limits of my own state or neighborhood; when I refuse for any cause the homage due to American talent, to elevated patriotism, to sincere devotion to liberty and the country; or if I see an uncommon endowment of Heaven, if I see extraordinary capacity and virtue in any son of the south, and if, moved by local prejudice or gangrened by state jealousy, I get up here to abate the tithe of a hair from his just character and fame,—may my tongue cleave to the roof of my mouth!

Sir, let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past; let me remind you that, in early times, no states cherished greater harmony, both of principle and feeling, than Massachusetts and South Carolina. Would to God that harmony might again return! Shoulder to shoulder they went through the revolution; hand in hand they stood around the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling,—if it exists, alienation and distrust are the growth. They are weeds, the seeds of which that same great arm never scattered.

Mr. President, I will enter on no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. There is her history, the world knows it by heart. The past at least is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons fallen in the great struggle for independence now lie mingled with the soil of every state, from New England to Georgia; and there they will lie forever.

And, sir, where American liberty raised its first voice, and where its youth was mustered and sustained, there

it still lives in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint, shall succeed in separating it from that union by which alone its existence is made sure, it will stand in the end by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain over the friends who gather around it; and it will fall at last, if fall it must, amid the profoundest monuments of its own glory, and on the very spot of its origin.

#### LESSON VII.

##### MOTION OF THE HEAVENLY BODIES.

THOMAS DICK.

Having taken a cursory view of the magnitude of the numberless bodies scattered through the regions of space, let us now consider the motions which are incessantly going forward in every part of the universe, for all the myriads of globes and systems to which we have alluded are in rapid and perpetual motion; and we have no reason to believe that there is a single quiescent body throughout the immensity of creation. We have here planets revolving around suns, planets revolving around planets, suns performing their revolutions around suns, suns revolving around the centers of sidereal systems, and in all probability every system of creation revolving around the center and *Grand Mover* of the whole. The rate of these motions, in every known instance, is not less than several thousands of miles every hour, and in many instances thousands of

miles in a minute. The motions which are found among the planetary globes appear at first view altogether astonishing and almost to exceed belief, when we consider the enormous size of these bodies. That a globe a thousand times larger than our world should fly at the rate of thirty thousand miles an hour, and carry along with it a retinue of other mighty globes in its swift career, is an object that may well strike us with wonder and amazement. But the fixed stars—though to a common observer they appear exactly in the same position with regard to each other—are found in some instances to be carried forward with motions far more rapid than even the bodies of the planetary system, though their magnitude is immensely superior. We have already seen that the star 61 Cygni, whose apparent motion is five seconds annually, and consequently imperceptible to a common observer, yet at the distance at which the star is known to be placed, this motion is equivalent to one thousand five hundred and fifty-two millions of miles in a year, four millions two hundred and fifty-two thousand miles a day, and one hundred and seventy-seven thousand miles an hour. Other stars are found to move with velocities similar, as Cassiopeia, which moves above three millions of miles a day, which is at the rate of two thousand one hundred and sixty miles every minute. These are motions altogether incomprehensible by human beings, especially when we take into consideration the enormous magnitude of the stars, some of which may be a thousand times larger than all the planets and comets belonging to our system. They display the amazing and uncontrollable *energies of omnipotence*, and afford a dis-

tinct source of admiration and astonishment in addition to all the other wonders of the universe. If, then, we would endeavor to obtain a comprehensive idea of the motions going forward throughout the spaces of immensity, we must not only conceive of planets revolving around luminous centers, but of suns revolving around suns,—of suns and systems revolving around the centers of the nebulae to which they respectively belong,—of all the systems and nebulae of the universe revolving in immense circumferences around the throne of the Eternal, the great center of all worlds and beings,—of each sun, and planet and system, notwithstanding, pursuing a course of its own in different directions, and in numerous instances acted upon by different forces,—in short, of the ten thousand times ten thousands of luminous and opaque globes of every rank and order within the circuit of creation, all performing their rapid but harmonious motions throughout every region of space, and without intermission, in obedience to the laws of their Creator.

### LESSON VIII.

WE CHERISH THE MEMORY OF OUR HONORED DEAD.

EDWARD EVERETT.

It has been the custom, from the remotest antiquity, to preserve, and to posterity, in bronze and in marble, the counterfeit presentment of illustrious men. Within the last few years modern research has brought to light, on the banks of the Tigris, huge slabs of alabaster, buried for ages, which exhibit, in relief, the faces and the persons of men who governed the primeval East in the gray



dawn of history. Three thousand years have elapsed since they lived, and reigned, and built palaces, and fortified cities, and waged war, and gained victories of which the trophies are carved upon these monumental tablets,—the triumphal procession, the chariots laden with spoil, the drooping captive, the conquered monarch in chains,—but the legends inscribed upon the stone are imperfectly deciphered, and little beyond the names of the personages, and the most general tradition of their exploits, is preserved.

In like manner the obelisks and the temples of ancient Egypt are covered with the sculptured images of whole dynasties of Pharaohs—older than Moses, older than Joseph, whose titles are recorded in the hieroglyphics with which the granite is charged, and which are gradually yielding up their long concealed mysteries to the sagacity of modern criticism. The plastic arts, as they passed into Hellas, with all the other arts which give grace and dignity to our nature, reached a perfection unknown to Egypt or Assyria; and the heroes and sages of Greece and Rome, immortalized by the sculptor, still people the galleries and museums of the modern world.

In every succeeding age, and in every country in which the fine arts have been cultivated, the respect and affection of survivors have found a pure and rational gratification in the historical portrait and the monumental statue of the honored and loved in private life, and especially of the great and good who have deserved well of their country. Public esteem and confidence, and private affection, the gratitude of the community and the fond memories of the fire-side, have ever sought, in this way, to prolong the sensible



existence of their beloved and respected objects. What, though the dear and honored features and persons on which, while living, we never gazed without tenderness or veneration, have been taken from us, — something of the majesty abides in the portrait, the bust, and the statue. The heart bereft of the living originals turns to them; and, cold and silent as they are, they strengthen and animate the cherished recollections of the loved, the honored, and the lost.

The skill of the painter and sculptor, which thus comes in aid of the memory and imagination, is, in its highest degree, one of the rarest, as it is one of the most exquisite, accomplishments within our attainment, and in its perfection as seldom witnessed as the perfection of speech or music. The plastic hand must be moved by the same ethereal instinct as the eloquent lips or the recording pen.

The number of those who, in the language of Michael Angelo, can discern the finished statue in the heart of the shapeless block, and bid it start into artistic life, who are endowed with the exquisite gift of molding the rigid bronze or the lifeless marble into graceful, majestic and expressive forms, is not greater than the number of those who are able, with equal majesty, grace and expressiveness, to make the spiritual essence, the finest shades of thought and feeling, sensible to the mind, through the eye and the ear, in the mysterious embodiment of the written and the spoken word. If Athens, in her palmyest days, had but one Pericles, she had also but one Phidias.

Nor are these beautiful and noble arts, by which the face and the form of the departed are preserved to us, calling into the highest exercise, as they do, all the imi-

tative and idealizing powers of the painter and the sculptor, the least instructive of our teachers. The portraits and the statues of the honored dead kindle the generous ambition of the youthful aspirant to fame. Themistocles could not sleep for the trophies in the Ceramicus; and when the living Demosthenes had ceased to speak, the stony lips remained to rebuke and exhort his degenerate countrymen. More than a hundred years have elapsed since the great Newton passed away; but, from age to age, his statue, by Roubillac, in the antechapel of Trinity College, will give distinctness to the conceptions formed of him by hundreds and thousands of ardent, youthful spirits, filled with reverence for that transcendent intellect which, from the phenomena that fall within our limited vision, deduced the imperial law by which the sovereign mind rules the entire universe. We can never look on the person of Washington; but his serene and noble countenance, perpetuated by the pencil and the chisel, is familiar to far greater multitudes than ever stood in his living presence, and will be thus familiar to the latest generation.

What parent, as he conducts his son to Mount Auburn or to Bunker Hill, will not, as he passes before their monumental statues, seek to heighten his reverence for virtue, for patriotism, for science, for learning, for devotion to the public good, as he bids him contemplate the form of that grave and venerable Winthrop, who left his pleasant home in England to come and found a new republic in this untrodden wilderness; of that ardent and intrepid Otis, who first struck out the spark of American independence; of that noble Adams, its most eloquent

champion on the floor of Congress; of that martyr, Warren, who laid down his life in its defense; of that self-taught Bowditch, who, without a guide, threaded the starry mazes of the heavens; of that Story, honored at home and abroad as one of the brightest luminaries of the law, and, by a felicity of which I believe there is no other example, admirably portrayed in marble by his son?

What citizen of Boston, as he accompanies the stranger around our streets, guiding him through our busy thoroughfares, to our wharves crowded with vessels which range every sea and gather the produce of every climate, up to the dome of this capitol, which commands as lovely a landscape as can delight the eye or gladden the heart, will not, as he calls his attention, at last, to the statues of Franklin and Webster, exclaim, "Boston takes pride in her natural position, she rejoices in her beautiful environs, she is grateful for her material prosperity; but, richer than the merchandise stored in palatial warehouses, greener than the slopes of sea-girt islets, lovelier than this encircling panorama of land and sea, of field and hamlet, of lake and stream, of garden and grove, is the memory of her sons, native and adopted, the character, services and fame of those who have benefited and adorned their day and generation. Our children and the schools at which they are trained, our citizens and the services they have rendered—these are our jewels, these our abiding treasures."

Yes, your long rows of quarried granite may crumble to the dust; the cornfields in yonder villages ripening to the sickle may, like the plains of stricken Lombardy a few weeks ago, be kneaded into bloody clods by

the maddening wheels of artillery; this populous city, like the old cities of Etruria and Campagna Romagna, may be desolated by the pestilence that walketh in darkness, may decay with the lapse of time, and the busy mart which now rings with the joyous din of trade, become as lonely or still as Carthage or Tyre, as Babylon or Nineveh; but the names of the great and good shall survive the desolation and the ruin; the memory of the wise, the brave, the patriotic, shall never perish.

Yes, Sparta is a wheat-field; a Bavarian prince holds court at the foot of the Acropolis; the traveling virtuoso digs for marble in the Roman Forum, and beneath the ruins of the temple of Jupiter Capitolarius; but Lyncurgus and Leonidas, and Miltiades and Demosthenes, and Cato and Tully "still live," and He\* still lives, and all the great and good shall live in the heart of ages while marble and bronze shall endure; and when marble and bronze shall have perished, they shall "still live" in memory, so long as men shall reverence law, and honor patriotism, and love liberty!

## LESSON IX.

COMPLETE EDUCATION: AN ADDRESS DELIVERED AT THE  
OPENING OF A NEW COLLEGE EDIFICE.

JOSEPH CROSS.

In the fairest of Italian cities stands the finest of terrestrial structures—a campanile or bell-tower, twenty-five feet square, two hundred and seventy-three feet high, built of white and colored marble, in alternate blocks,

\* Daniel Webster.

covered with a royal luxuriance of sculpture, framed in medallions, studded everywhere with the most beautiful statuary, disposed in Gothic niches, and finished from base to battlement like a lady's cabinet, inlaid with pearl and gold. It would seem as if nothing more perfect in symmetry, more exquisite in workmanship, or more magnificent in ornamentation, could possibly be achieved by human genius. Pure as a lily born of dew and sunshine, the approaching tourist sees it rising over the lofty roof of the Duomo, like the pillar of cloud upon the tabernacle; and when he enters the Piazza, and finds it standing apart in its majestic altitude, and looking down upon the vestal loveliness of the Tuscan Santa Maria, he can think only of the Angel of the Annunciation in the presence of the Blessed Virgin. Whoever has gazed upon its grand proportions, and studied the details of its exquisite execution, will feel no astonishment at being told that such a structure could not now be built in this country for less than fifty millions of our money; nor will he wonder that Jarvis, in his *Art Hints*, has pronounced it "the noblest specimen of tower-architecture the world has to show"; that Charles the Fifth declared it was "fit to be inclosed with crystal, and exhibited only on holydays"; and that the Florentines themselves, whenever they would characterize anything as extremely beautiful, say it is "as fine as the Campanile."

Gentlemen, you have reared a nobler edifice! Nobler, not because more costly, for your pecuniary outlay is as nothing in the comparison. Nobler, not because the material is more precious, and the architecture more perfect; for what is a pile of brick to such a miracle in marble?

or where is the American builder that would dream of competing with Giotto? Nobler, not because there is a larger and richer-toned bell in the gilded cupola, to summon the inmates to study and recitation, or to morning and evening worship; for the Santa Reparata, in the highest story of the Campanile, is one of the grandest pieces of resonant metal ever cast; and its voice, though soft as flute-tones at eventide coming over the water, is rich and majestic as an angel's song. Far nobler, however, in its purpose and utility; for that wonder of Italian architecture is the product of Florentine pride and vanity in the days of a prosperous republic—a less massive but more elegant Tower of Babel, expressing the ambition of its builders; and though standing in the Cathedral Piazza, its chief conceivable objects are mere show and sound; while the end and aim of this edifice is the development of mind, the formation of character, the creation of a loftier intellectual manhood, the reproduction of so much of the lost image of God as may be evolved by the best media and methods of human education.

The excellence of your structure, then, consists mainly in this—that it is only a scaffold, with derricks, windlasses, and other apparatus and implements, for building something immeasurably more excellent. Here the thinking power is to be quickened, and the logical faculty is to be awakened and invigorated. This is to be effected, not so much by the knowledge acquired, as by the effort called out for its acquisition. The teacher is to measure his success, not by the number and variety of terms, rules, formulas and principles he has impressed upon the memory, but by the amount of mental power and inde-



pendence he has imparted to his pupil. True, in educating the mind, knowledge of some sort must be acquired; but the thoroughness of the education depends no more upon the quantity of the acquisition, than the health of the guest upon the abundance of the banquet. The mental food, as well as the material, must be digested and assimilated. It follows that those exercises which require close and consecutive thinking, thorough analysis, clear discrimination and accurate definition, are best adapted to develop the higher faculties of the mind. Mathematics, metaphysics, dialectics and philology must form the granite basis of your building, sustaining the solid tiers of rich and varied marbles.

Then comes the æsthetic culture. First the substantial, afterward the ornamental—this is the natural order, to reverse which were to begin building the tower at the top. The very idea of the ornamental supposes something substantial to be ornamented. No man will attempt to polish the sponge, or paint a picture on the vacant air, or rear a stone cathedral on a sunset cloud. There is no lily-bloom without the sustaining stalk, nor magnolia grandiflora without the sturdy and stately tree. “Wood, hay, stubble,” are not fit materials for jewelry; but “gold, silver, precious stones,” may be wrought into a thousand forms of beauty, sparkling with myriad splendors. The solid marble superstructure resting upon its deep foundations of granite, firm as the seated hills, can scarcely be too finely finished or too sumptuously adorned. Upon a thorough mental culture sit gracefully, and quite at home, philosophy, history, poetry, eloquence, music, painting—all in literature and the



arts that can refine the taste, refresh the heart, and lead the fancy captive. To the mind thus disciplined and adorned a pleasant path is opened to the broadest and richest fields of intellectual inquiry, where it may range at will with the freedom of an angel's wing, charmed with beauties such as Eden never knew, thrilled with melodies such as the leaden ear of ignorance never heard, rejoicing in a fellowship of wisdom worthy of the enfranchised sons of God, and realizing the truth so finely expressed by the greatest of German poets:

Only through beauty's morning gate,  
Canst thou to knowledge penetrate;  
The mind, to face truth's higher glances,  
Must swim some time in beauty's trances;  
The heavenly harping of the muses,  
Whose sweetest trembling through thee rings,  
A higher life into thy soul infuses,  
And wings it upward to the soul of things.

But is there not something still better, which ought to be an element in every process of human education? What is man? Merely an intellectual animal? Nay, but he has a spirit within him allied to angels and to God. The higher nature calls for culture no less than the lower. To the development and discipline of the rational and æsthetic faculties must be subjoined "the nurture and admonition of the Lord." Otherwise we educate only the inferior part of the man, and leave the superior to chance and the devil. Make scholars of your children, but do not omit to make them christians. Lead them to Parnassus, but let them go by the way of Calvary. Conduct them to Olympus, but let them

carry the dew of Olivet upon their sandals. Make them drink deeply from the wells of human wisdom, but deny them not the living water whereof if one drink he shall never thirst again.

Why should a "wise master builder" hesitate to connect religion with science and literature in the edification and adornment of the soul? Does not religion favor the most thorough mental discipline and contribute to the harmonious development of all the spiritual powers? Does not Christianity stimulate the mind to struggle against difficulties, ennoble the struggle by investing it with the dignity of a duty, and render the duty delightful by the hope of a heavenly reward? "Knowledge is power"; but what knowledge is so mighty as that which Christ brought from the bosom of the Father? Poetry and philosophy have their charms; but what poetry is like that of the Holy Spirit, and what philosophy like that of Redeeming Love? God's Holy Evangel enlarges and strengthens the mind by bringing it into contact with the sublimest truths, and making it familiar with the profoundest mysteries. It rectifies our perverted reason, corrects our erroneous estimates, silences the imperious clamor of the passions, and removes the stern embargo which the corrupt heart lays upon the aspiring intellect. It sings us the sweetest songs, preaches to us the purest morality, and presents for our imitation the noblest examples of beneficence and self-denial. Under its blessed influence the soul expands to grasp the thought of God and receive the infinite riches of his love.

And shall we wrong our sons and daughters by with-

holding from them this noblest agency of the higher mental and spiritual culture—

The fountain-light of all our day,  
The master-light of all our seeing—

and turn them over, with all their instinctive yearnings after the true, the good, the pure, the divine, to the blind guidance of a skeptical sciolism, and the bewildering vagaries of a rationalistic infidelity? “No,” to use the language of the late Canon Melville, “We will not yield the culture of the understanding to earthly husbandmen; there are heavenly ministers who water it with a choicer dew, and pour upon it the beams of a brighter sun, and prune its branches with a kinder and more skillful hand. We will not give up the reason to stand always as a priestess at the altars of human philosophy; she hath a more majestic temple to tread, and more beautiful robes to walk in, and incense rarer and more fragrant to offer in golden censers. She does well when boldly exploring God’s visible works; she does better when she submits to spiritual teaching, and sits with Mary at the Savior’s feet.”

Gentlemen, it is impossible to overstate the importance of religious culture in the work of education. Every interest of time and eternity urges it upon your attention. Your children are accountable and immortal creatures. “Give them Divine truth,” says Channing, “and you give them more than gems and gold; give them Christian principles, and you give them more than thrones and diadems; imbue their hearts with a love of virtue, and you enrich them more than by laying worlds at their feet.” Your doctrine may distill as the dew upon the

grass, and as the small rain upon the tender herb; but in some future emergency of life, the silent influence shall assert itself in a might more irresistible than the stormy elements when they go forth to the battles of God. If the work be faithfully done, the impression produced shall not be that of the sea-fowl on the sand, effaced by the first wave of the rising tide; but the enduring grooves cut by the chariot-wheels of the King of Trembling as he rides through the mountain ranges, and the footprints of his fiery steeds left deep in the everlasting rocks.

Forward, then, with your noble endeavor! You are building for eternity. You are rearing temples of living stones which shall survive all the changes and chances of earth and time, and look sublimely down upon the world's catastrophe. Up! up with your immortal campanile! It is compacted of imperishable gems, cemented with gold from the mines of God. No marble sculpture may adorn its niches and cornices; but angel forms shall walk its battlements in robes of living glory. No hollow metal may swing in its vaulted logie, sending sweet echoes over the distant hills, and charming the song-birds to silence along the flowery Val d'Arno; but richer and holier melodies, ringing out from its heavenly altitudes, shall mingle with the music of the spheres, and swell the many-voiced harmony of the City of God!

## CHAPTER X.

### THE AMANUENSIS.

A PERSON who writes short-hand in an office for a business, or a literary man, is called an amanuensis. The work that he does is that of writing letters, contracts, business papers, and various memoranda, or manuscript for sermons, pleas, speeches, and books, in short-hand, from dictation, either transcribing them by writing them out in long-hand or on the writing machine, or filing them for future reference. He also frequently writes the conversations which occur between his employer and persons who have called to talk business with him.

The uses which are thus made of the amanuensis are not confined to any particular kind of business, but are general, in banks, insurance offices, commission houses, manufacturers' offices, publishing houses, railway offices, agencies, newspaper offices, lawyers' offices, and the studies of ministers, literary and scientific men. Indeed, it is almost impossible to enumerate the various departments of activity in which the amanuensis and his art have become most important agencies for facilitating the expression and transmission of thought.

The chief part of the commercial amanuensis' work consists in taking letters from dictation. The correspondence of a large business house involves great labor. Before the use of short-hand was applied to it, every correspondent

for a house required a thorough knowledge of the business, and often a house employed several correspondents who devoted their entire time to answering letters by means of the pen. Now, a single correspondent, aided by a short-hand clerk with his writing machine, can easily do the work which formerly required several correspondents. The morning mail of a house is received. The correspondent opens letter after letter, quietly dictates their answers to his stenographer, and, often, in an hour's time, the replies to fifty or one hundred letters have been dictated. Having thus disposed of the morning's mail, the correspondent is at liberty to devote his attention to other important matters connected with the business until the arrival of another mail, while the amanuensis proceeds to transcribe in long-hand or by the writing machine the letters from his short-hand notes, making copies of such as need to be preserved, and preparing all for the mail. If the time of the amanuensis is not all occupied in doing his regular shorthand and transcribing work he is employed in filing letters, writing circulars, assisting on the books, making bills, doing collecting, attending to telegrams, etc., by which means he has an excellent opportunity of becoming acquainted with the various details of practical business life.

#### QUALIFICATIONS.

**Character.**—As a foundation the amanuensis must be possessed of character, so that he will feel the responsibilities of his position, and strive to make his services valuable to his employer. “He occupies a position of trust and responsibility, and no professional or business man will wish



to employ as amanuensis a person in whom he cannot repose perfect confidence," therefore he must be honest and faithful. He must be orderly in all his work, and prompt in its accomplishment, neat in his personal habits, and gentlemanly in deportment. "He must possess the ability to guard as a sacred trust all the knowledge he may acquire of his employer's affairs."

*Shorthand.*—An amanuensis does not generally need to write as rapidly as a court, or a general reporter, but must have, at least, a speed of one hundred to one hundred and fifty words a minute on average business phraseology. He must have an attentive ear, to catch all of a dictated sentence, for it is his duty to take down every word of it, and if any changes become necessary they should be made in the transcript, not in the notes. He must be able to carry a sentence in the mind so that if the dictator speaks rapidly away from him, as is sometimes done by a man thoroughly acquainted with the subject of his letter, he may hold the sentence in mind, and by increasing speed catch also the new sentence and overtake the dictation.

The ability to read the notes readily and correctly is of equal importance, so that no time may be lost in deciphering them, and no errors committed in their transcription. One who writes so slowly that he is frequently obliged to request the dictator to repeat; or who reads so poorly as not to be able instantly to read any dictated sentence that may be asked for; or who makes incorrect transcripts, even in the more unimportant parts of speech, will not gain the confidence of an employer, and will be liable at any time



to be replaced by an amanuensis who understands the business.

**The Writing Machine.**—The amanuensis should have a perfect acquaintance with the machine employed, that it may be kept in good working order, and promptly put in good order when it fails to respond. He must be able to do any kind of machine work that may be demanded, do it correctly, promptly, neatly, and rapidly.

**Spelling, etc.**—A poor speller cannot fill a position of any importance. No good business man will tolerate poor spelling, incorrect capitalization, or punctuation in his letters. Even though he may not himself be expert in all these things, he will soon discern the errors of his clerk, and politely, or otherwise, dispense with his services. A sufficient knowledge of language is required by the amanuensis, that any errors in the notes arising from hasty dictation, or an imperfect understanding of the dictation, or incorrect writing on the part of the amanuensis, may all be eliminated from the transcript.

The practical means an employer has of forming an estimate of his amanuensis' ability is in the appearance of the transcripts. It does not matter to the employer what system his clerk writes, whether it be a good or a poor short-hand, whether he spent twelve months or two months in learning it; if the transcripts come out from the machine perfect, like coins from the mint, he compliments himself on having secured a skilful amanuensis.

From these considerations, it is evident that a good education will go far toward making an amanuensis a valuable clerk. Indeed, without an education it is almost

impossible to become a capable amanuensis. But no young person should despair. The study and practice of short-hand is a whole education in itself. Three months or six months spent in its acquisition will go far toward giving an extended knowledge of words and their uses. If one is deficient in other branches, their study and that of short-hand may be carried on together until a final success is reached. Many a person with limited educational advantages and acquirements, has, in a comparatively short time, become a practical short-hander, by making short-hand and the dictionary daily and constant companions.

A list should be made of words one is in the habit of incorrectly spelling, or capitalizing, which should be frequently practiced over to correct the errors, until their correct writing becomes a habit.

#### IMPORTANT SUGGESTIONS FOR THE YOUNG AMANUENSIS.

Do not seek a position until you are well qualified to fill one.

Having good speed in writing short hand, and ability to read it without hesitancy, together with adequate speed in machine writing, practice copying letters, especially business letters, until you can print them unhesitatingly in a faultless and elegant style.

The ability to do good work can be acquired more quickly and certainly under the care and guidance of a practical teacher, in a short-hand atmosphere, than in the seclusion of solitary practice; although many have, unaided, except by books, overcome all obstacles, and achieved success.

Positions are frequently secured by advertising for

them in the newspapers, especially the dailies. In applying for a position, seek houses and firms doing a large business by correspondence. Every kind of business is carried on more or less in this way; even large farmers and stock breeders now require the aid of the amanuensis.

In presenting your application for a position, do not claim more ability than you can demonstrate you are the possessor of, but be satisfied to let the character of your work speak for you.

In taking a trial dictation, do not lose your senses, but keep cool. It will make you master of the position. Do your work quietly, and without affectation or ostentation. For your trial, be prepared with such note book and pen or pencil as you are accustomed to use, that you may not be embarrassed by the strangeness of material. Be careful to sit near enough to your dictator to clearly understand his words. Let your ear be very attentive, not to lose a word. Should you fail to understand a word, do not interrupt the dictation, but leave a space, and when the dictation is done, immediately ask for the lost words, reading back a sentence that your dictator may understand what you seek for. Never, if possible to avoid it, interrupt the dictation, unless you find it absolutely outstripping you, in which case, promptly, but deferentially, request less speed. Write the address in your notes in carefully written long-hand, being careful about the spelling.

When you have received the dictation, before undertaking the transcript, read it thoroughly through, to get the subject clearly in your mind, to note the end of sentences, and the beginning of paragraphs. In beginning the transcript, be careful not to crowd the complimentary address,

or body of the letter on the letter head. If it is a short letter, and your paper is letter size, double space the machine, and let the letter occupy the middle of the page, writing the complimentary address, after the date is properly placed, some distance below the letter head. Work with a confident, prompt hand, careful to make a success *on the first sheet*. As you get half down your note page, make a strong mark with a colored pencil down the page to where you have written, increasing the length of the stroke, occasionally, until you reach the bottom. It will help you to keep the place easily, and serve afterward to show that the page has been transcribed. When complete, promptly remove the letter from the machine, and present it to the employer for his inspection. Be careful not to soil the sheet with the fingers. If the machine is not in good order, does not space well, or run accurately, or the type is dirty, so that the printing is not clear, it would be well to remark that with a little attention to the machine, to clean and adjust it, a much neater letter might be produced.

In stipulating for your services, you cannot, unless you are absolute master of the situation, dictate terms. If you can begin in a good house at \$75, or \$65, or even \$50 a month, you can live on that until thorough knowledge of the work makes your services more valuable. But do not entertain such a low estimate of the value of your work as to be ready to take a position at any price. A good stenographer's services are valuable, and the young stenographer who is well posted ought to have a feeling of self-respect, and of appreciation of his art, that will prevent his grovelling for a position, or cutting rates to the disadvantage of others, as well as himself.

Having secured a position, endeavor to *fill* it. Do your work as though it was your own, and you meant to bring it up to the highest possible standard. Put your machine in good working order. Arrange your office for convenience. Have as few appliances as possible, and these always in place and order. Have a place for your extra clothing. Do not make your office a lounging place for your mates. Be in your office at the proper time daily. If you are requested to work overtime, do it cheerfully. "It frequently happens that a very much larger mail is received on one day than another, and at such times it is the amanuensis' duty to do all he can to facilitate the speedy dispatch of replies." Let manliness characterize all your actions. Keep at your hand a Student's Dictionary and a Postal Guide. They will help more than they cost you. Be careful in addressing envelopes to do it correctly and in a business-like way. If more letters are dictated than can be gotten off by the next mail, give the preference to those which are the more important, to get them off first. Closely attend to any instructions you may receive, that you may be able to conform to them without failure. Keep a small indexed book, with the addresses of all the regular correspondents, so that you will not be obliged to write the full address of all such letters in your notes. It will save time for yourself and your dictator. Business men vary in their methods of copying their letters, and of filing those they receive; hence the amanuensis who may have this work to do will need to keep his eyes open. Make a note of all the technical and difficult words and phrases common to your special line of work, and immediately practice them until you have mastered them.

## COPYING LETTERS.

Copies are taken of letters to be preserved for future reference. A letter printed from the copying ribbon, or written with copying ink, is copied by being placed in a blank book, with a moistened leaf of tissue paper placed carefully on the printed surface. The book being closed, is placed in a copying press, in which, by means of a screw, heavy pressure is applied to the book, bringing the moistened tissue and the printed or written page in close contact, so that the moistened leaf takes up ink from the printed leaf, and makes an exact copy, which is read from the opposite side of the leaf on which it appears. In some cases the tissue leaf is in the copying book, where it remains, other letters being copied in the order of their writing. Generally, several letters to be copied are placed in the book at once, and all copied by one application of the press. Some copy letters on loose pages, which are filed with the letters which they are written to answer.

When it is desired to make several copies from the same letter, it is frequently done by means of the hektograph. For this purpose the letter, printed from a hektograph ribbon, is placed face down, carefully, with slight pressure, on the gelatine surface of the hektograph. After a moment it is pulled off, when the ink is found to be imparted to the gelatine surface, on which it appears the reverse of the letter. Leaf after leaf is now carefully applied to and pulled off from the gelatine surface, each having a beautiful copy of the printed letter.

The papyrograph and electric pen are each methods of copying, with full instructions accompanying each machine.



## WRITING MACHINES.

It is not the purpose of this article to advocate any particular machine, but to give a few general instructions to guide the learner.

The first thing is to thoroughly understand the machine that you may know how to adjust and clean it, and how to put the paper in, and regulate it so as to begin and end the printing at your pleasure. The chair and table should be so adjusted in height that, in operating, you will not be obliged to lift the hands higher than the elbows when hanging by the side.

The second thing is to learn the alphabet so thoroughly that any letter can be touched without the least hesitancy.

In practicing on the caligraph, or type-writer, let the left hand do the work over the left half of the key board and the right hand that of the right half, using the first and second fingers to do most of the work, touching the spacers of the caligraph with the third and fourth fingers, and that of the type-writer with the thumbs. In practice, the arms should not rest, as students sometimes rest them, on the front of the caligraph. After the alphabet is perfectly familiar, the best finger exercises for elementary practice consist of short words repeated, carefully accustoming yourself to touch a key on either half of the key board with the nearest fingers of the corresponding hand.

The touch of the keys must be firm, quick, and light, the fingers springing from a key as quickly as touched, never holding it down, careful to strike but a single key at the same instant. A uniform touch is very important to handsome work. If some keys are very lightly struck and



more force applied to others, the printed page will surely show it, appearing clouded and unsatisfactory, while a uniform touch will make a clean page. Be very particular to cultivate a uniform springing touch. Touch punctuation keys lighter than letters, and thus avoid the common fault of driving the period and comma through the paper. Drill on this until no signs of the punctuation marks appear on the back of the page. Practice short words, commas, and periods over and over, then more and more difficult words. Practice familiar sentences over and over. Copy good literature, taking a sentence in the mind at a time. Practice business letters until familiar with the location of each part of a letter. At last *practice much from your shorthand notes*, for this will be your final work, on which you will stand or fall. This is the point at which too many young amanuenses fail. One gets the ability to pick out his notes by labor, guessing at this and that word, until finally, after much study, the writing is deciphered, and he then thinks himself ready to take a position. But this is very inadequate preparation for an office; no business man will tolerate it. You *must* be able to read your notes *promptly* and with *certainty* before you are fit for a position. You must be able to sit down at the machine with the notes before you and transcribe them without hesitancy. When you can do this you may seek a position, but not a day sooner. You cannot acquire the ability to transcribe your notes without much practice. The inspector of mails in the Chicago postoffice said: "I have had an Eclectic in my office a year, and have never been obliged to make a single correction because of errors in transcribing her

notes." This reputation we covet for all Eclectics. It is to be secured only by hard work, *work*, WORK.

The type-writer practice which we have delineated may seem very simple, but many of the best operators have been developed by this process.

#### SKELETON OF A LETTER.

The parts of a business letter are the date (1), inscription (2), complimentary address (3), body of the letter (4), and the subscription (5); each must be properly placed and punctuated. This mechanical part of the letter the type-writer amanuensis must practice until it requires no apparent thought to do it with absolute perfection.

(1) WORCESTER, MASS., July 22, 1885.

(2) MESSRS. S. C. GRIGGS & Co., Chicago, Ill.:

(3) *Gentlemen*,—I have long had a deep interest in the art of short-hand writing, but after much looking into the art, concluded I had not time to devote to it. When, however, I had opportunity to investigate the work by Mr. Cross, which you publish, I felt encouraged to undertake its study. It seemed to me to offer fewer obstacles to the learner than any system I had examined. Now, after having thoroughly gone through the text, and taught it to a fine class of students, I am filled with enthusiasm concerning it. It is, indeed, as you claim, simple, legible, brief, and easy to write.

It deserves to be widely studied, and will, I have no doubt, supersede the more complex systems. Wishing it a popularity equal to its merits, I am,

(5) Yours very truly,

A. H. HINMAN.

## CARE OF THE MACHINE.

Many parts of the writing machine are very delicately adjusted, and, when in the hands of a rapid operator, are subject to wear and strain every hour. In the great majority of machines, supposed to be entirely out of working order, it will be found that the trouble can be entirely removed by cleaning and adjusting. Dust and dirt permitted to accumulate about the working parts of the machine interfere with its free, rapid, and perfect action. Heavy oil applied to remedy the difficulty combines with the dirt, producing a gummy substance, which soon renders the machine useless.

An inexperienced operator will imagine the machine out of adjustment, and give this screw a turn forward, and that a turn backward, at random, until he can no longer operate the key board, and then calls the repairer, who simply cleans the machine, and it works like a new instrument.

Neither benzine nor oil of any kind should be used about a machine, unless it is of the very finest quality, and combined in the proportion of about two parts of benzine to one of oil; and then it should only be used for *cleaning* the machine. Apply this oil with a long-handled artist's bristle brush, such as can be usually purchased at the stores for fifteen cents. Keep the oil clean, dropping it on the brush, or, better, turning out a small quantity for immediate use into a small dish. It should be used freely on all parts of the machine; then every trace of oil and dirt removed by use of the same brush, operating the machine during the cleaning to be sure that all parts of it have been reached. The brush should be frequently cleaned by saturating it

with oil, and wiping both oil and dirt out of it with a piece of cotton cloth. There is usually no reason for loosening a screw or removing any part of the instrument. An accumulation of dust in oil on the rod on which the carriage slides right and left will prevent prompt and rapid action. What is true of this is true of all parts of the machine. Dust, accumulating in oil, left on the delicate parts, clogs and prevents their action. When the carriage seems reluctant to respond, look for dirt on the rod on which it slides. Cut this dirt off by means of the compound oil, and wipe the rod thoroughly clean. In the type-writer, clean the grooved wheels which run on the rod, as well as the axles upon which the wheels turn. Thoroughly clean until the carriage will respond promptly to each touch. Do not wind up the mainspring. *It* was probably properly adjusted when you received it. Keep the dog and toothed bars beneath the carriage of the caligraph thoroughly clean, attending to it frequently.

Want of alignment is often supposed to be the result of the misplacement of a type arm, when dirt alone is responsible. No matter what seems to be the matter with a machine, the chances are that dirt alone is responsible. It is always safe to assume that to be the cause, and that a thorough cleaning will remove the difficulty. If you utterly fail by this means, call for the adjuster.

The face of the type should always be kept perfectly clean. Many a good machine has been pronounced used up when it only needed the type cleaned. When in constant use, the type should be cleaned twice a day. Use no liquid on the type, but throwing up each type, hold it and brush it with a stiff tooth or hand brush until clean. Whenever

an *e* or *a* or *o* fills up, and makes a heavy or blurred impression, clean it at once. While cleaning the type, rub your brush on an old newspaper to clean it, and occasionally thoroughly clean it with the compound oil, taking pains to remove it all before applying to the type face. Frequently clean out the top of the type bars all around the circle by thoroughly brushing backward and forward with a brush, frequently cleaned in the oil, being careful to leave no oil or dirt in the spaces between the bars.

Never undertake to move the type-writer carriage until the lever by which it is moved is sufficiently depressed to raise the back of the carriage out of gear, so that it will move readily in either direction. One raking of the spacing rack across the face of the spacing dog is enough to put it out of order. If by such carelessness the dog should get out of order, it will need to be carefully readjusted.

No one should ever be allowed to put his fingers on your machine, except yourself. Two minutes of an inexperienced person at it is often enough to ruin it. Persons serving in an office think that, having seen a machine in use, they can run it, and attempt to do it, often with ruinous results. A delicate lady, insisting on trying her hand on a new machine, at the first move struck three type at once, as some people pound a piano, and went on striking key after key; and the machine had to be returned to Chicago for repairs. When your machine is not in use, keep it covered, and when you leave the office, always leave the machine locked.

Keep an eye to the ribbon, to be sure that it always moves, and reverse the action before it rolls entirely to one

wheel. To prevent the curling of the ribbon, it is best to use the edges first, and afterward the middle of it.

Keep the machine free from dust by covering and frequently dusting it. Keep it free from rust by daily running over the plated parts with a cloth moistened with the composite oil, wiping it dry. If a letter flies out of a type bar, it can usually be found, replaced, and firmly pressed in by means of a piece of wood.



# REMINGTON STANDARD TYPE-WRITER.

---

## STENOGRAPHERS

Find the Type-writer almost indispensable in transcribing their notes, and as they were pioneers in the use of the machine, so now they are among its most enthusiastic patrons. The Remington is almost universally adopted by them, on account of its greater rapidity, more perfect manifolding, and general superiority.

---

INDIANAPOLIS, June 9, 1885.

MESSRS. WYCKOFF, SEAMANS & BENEDICT, Indianapolis, Ind.:

*Dear Sirs,*—Having subjected the three Standard Remington Type-writers purchased of you last fall to almost constant use since that time, we have no hesitation in recommending it as a good, reliable type-writing machine, doing all that is claimed for it, and not liable to get out of order.

The quality of its work is superior to that of other Type-writers we have used in our business, and we are able to get a much greater speed out of your machine, owing to the ease with which the finger keys work, and the perfection of its paper-feed and ribbon movement. Very respectfully yours,

GARBER & TAYLOR, *Stenographers and Law Reporters*,  
21 East Washington street (up-stairs).

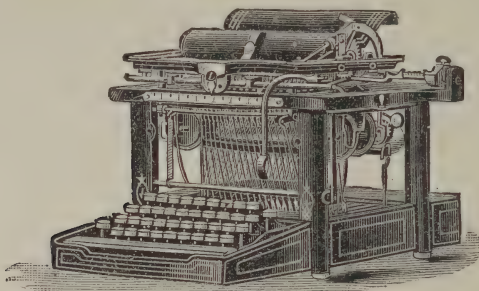
SYRACUSE, N. Y.

*Gentlemen,*—We at present have five Remington machines in use, and deem them indispensable. In daily copy especially it is a necessity. After several hours' writing the operator does not feel the amount of fatigue experienced after using the pen for a shorter time. One of the machines in the office has been in constant use for six years, at an expense for repairs of forty-five cents, and it still does fair work.

F. J. MORGAN,  
CHARLES F. EARLE,  
*Stenographers, Sup. Court.*



# REMINGTON STANDARD TYPE-WRITER.



THE Type-writer is operated by depressing keys like piano keys, on each of which is inscribed a letter or character.

The paper moves automatically between rollers when the keys are depressed.

Anyone can use the machine, and great speed comes with practice. A little practice will enable the operator to write more rapidly than with the pen, and a fairly good operator will write twice or three times as fast as with the pen.

Perfect press copies are obtained the same as from the work of a pen.

From three to twenty or more copies may be obtained at one operation of the machine by placing sheets of carbon paper between the sheets of writing paper—the number of duplicates depending upon the thinness of the writing paper. By the use of the Hektograph pad a still larger number of copies may be obtained, and by means of lithography the number of copies can be multiplied indefinitely.

The machine will pay for itself many times annually wherever there is much writing to do. A publisher in New York City states that during the first eight days after purchasing our Type-writer, the additional amount of correspondence which it enabled him to do, and which he could not have done without it, more than paid for the machine.

The *Remington Standard Type-writer* embraces the *fundamental principles* of writing machines, and the *latest improvements*. It is simple, strong, and durable; easily learned and operated; and every machine is warranted. The No. 2 is the *highest achievement* in writing machines in the world.

For pamphlet with full description and testimonials, address

WYCKOFF, SEAMANS & BENEDICT,

38 MADISON STREET, CHICAGO,

OR ANY OF OUR OTHER OFFICES OR AGENTS.

**Anderson—America Not Discovered by Columbus.** A historical Sketch of the Discovery of America by the Norsemen in the 10th century. By Prof. R. B. ANDERSON. 12mo, cloth, \$1.

"A valuable addition to American history."—*Notes and Queries*, London.

**Anderson—Norse Mythology; or, the Religion of our Forefathers.** Containing all the Myths of the Eddas systematized and interpreted; with Introduction, Vocabulary, and Index. By Prof. R. B. ANDERSON. Crown 8vo, cloth, \$2.50; half calf, \$4.

"The exposition, analysis, and interpretation of the Norse Mythology leave nothing to be desired."—*Appleton's Journal*.

**Anderson—Viking Tales of the North.** The Sagas of Thorstein, Viking's Son, and Fridthjof the Bold. Translated from the Icelandic by Prof. R. B. ANDERSON; also TEGNER'S FRIDTHJOF'S SAGA, translated by GEO. STEPHENS. One vol. Cloth, \$2.

"A charming book it is. These quaintly delightful sagas ought to charm many thousands of readers."—*Prof. Willard Fiske, Cornell University*.

**Anderson—The Younger Edda,**—also called Snorre's Edda, or the Prose Edda. With an Introduction, Notes, Vocabulary, and Index. By Prof. R. B. ANDERSON. Crown 8vo, cloth, \$2.

"The most complete and literally faithful English version yet produced of Snorre's Edda."—*The Scotsman*, Edinburgh, Scotland.

**Bacon—A Manual of Gesture.** With 100 Figures, embracing a complete System of Notation, with the Principles of Interpretation, and Selections for Practice. By A. M. BACON. \$1.50.

"The work comprehends all that is valuable on the subject of gesture."—*R. L. Cumnock, Prof. of Elocution, Northwestern University*.

**Blanc—The Grammar of Painting and Engraving.** Translated from the French of Charles Blanc by Mrs. KATE N. DOGGETT. With the original illustrations. 8vo, cloth, \$3.

"We know of no other work which can quite take its place in the hands of those who, without any artistic training, desire to acquire clear ideas concerning the elementary principles of art."—*Appleton's Journal*.

**Bredif—Demosthenes—Political Eloquence in Greece.** With extracts from his orations, and a critical discussion of the "Trial on the Crown." From the French of L. BREDIF by M. J. MACMAHON, A.M. 8vo, cloth, gilt top, \$3.

"Mr. MacMahon's translation of this remarkable book is admirable."—*London Morning Post*, England.

**Cross—Eclectic Short-Hand.** For general use and verbatim reporting. By Prof. J. G. CROSS, A. M. 12mo, cloth, \$2.

"It is true that it makes verbatim reporters in less than half the time required by the best of the other systems. It is very easy to learn, very easy to write, unincumbered by word-signs, exceedingly brief, and yet legible as long-hand."—*George Yeager, A.M., Pres. of Phila. College of Short-hand.*

**Forestier—Echoes from Mist-Land; or, the Nibelungen Lay revealed to Lovers of Romance and Chivalry.** By AUBER FORESTIER. 12mo, cloth, \$1.50.

"The simplicity and directness of the ancient chronicle are admirably preserved in the version, and the work forms a unique addition to our store of sterling fiction."—*Home Journal, New York.*

**Foster—Pre-historic Races of the United States.** By J. W. FOSTER, LL.D. Illustrated. Crown 8vo, cloth, \$3; half calf, gilt top, \$5; full calf, gilt edges, \$6.50.

"One of the best and clearest accounts we have seen of those grand monuments of a forgotten race."—*The Saturday Review, London.*

**Griggs's Philosophical Classics.** Under the editorial supervision of GEORGE S. MORRIS, Ph.D., Prof. in University of Mich., and Lecturer on Philosophy in Johns Hopkins University.

**I. Kant's Critique of Pure Reason; a Critical Exposition.** By GEORGE S. MORRIS, Ph.D. 16mo, cloth, \$1.25.

"A book like this is almost indispensable to the average student of Kant."—*The Nation.*

**II. Schelling's Transcendental Idealism.** By Prof. JOHN WATSON, of Queen's University. In uniform style, \$1.25.

"The best hand-book on its subject in the language, and deserves a wide reading."—*Unitarian Review, Boston.*

**III. Fichte's Science of Knowledge.** By Prof. C. C. EVERETT, D.D., of Harvard University. \$1.25.

"A more satisfactory exposition of Fichte's philosophy does not exist. Clear, comprehensive, able, and concise, it fulfils all the conditions for a perfect work of its kind."—*Boston Courier.*

**IV. Hegel's Æsthetics.** By Prof. J. S. KEDNEY, S.T.D., of the Seabury Divinity School. \$1.25.

"Dr. Kedney's admirable exposition should be read diligently by artists, art-lovers and art-critics."—*The Beacon, Boston.*

Other volumes in preparation by Pres. PORTER, Dr. W. T. HARRIS, Dr. A. M. FAIRBAIRN, Prof. HOWISON, etc.

**Holcomb—Fridthjof's Saga.** A Norse Romance. By ESAIAS TEGNER, Bishop of Wexio. Translated from the Swedish by T. A. E. and MARTHA A. L. HOLCOMB. 12mo, cloth, \$1.50.

"No one can peruse this noble poem without arising therefrom with a loftier idea of human bravery and a better conception of human love."—*Inter Ocean*, Chicago.

**Horn—History of the Literature of the Scandinavian North.** By FREDERIK WINKEL HORN. Translated by Prof. R. B. ANDERSON. 8vo, cloth, \$3.50.

"We know of no single monograph in the English tongue, devoted to this subject, that will compare with it in fullness and value."—*The Churchman*.

**Lorimer—Isms, Old and New.** By GEORGE C. LORIMER, D.D. 12mo, cloth, \$1.50.

"Every page glistens with apt quotations, and shows large reading and earnest thinking. They meet actual foes of evangelical Christianity face to face *with facts and arguments which cannot be gainsaid or answered*."—*Evangelist*, New York.

**Lorimer—Jesus, the World's Savior.** By GEORGE C. LORIMER, D.D. 12mo, cloth, \$1.50.

"It presents the facts and their lessons with a freshness and force that enchain the interest. The author's style is transparent, often ennobled by lofty thought and profound feeling, and enriched by a wealth of apt citation. The book is eminently fitted for usefulness in this epoch of doubt and inquiry."—*National Baptist*, Philadelphia.

**Maertz—A New Method for the Study of English Literature.** By LOUISE MAERTZ. Flexible, interleaved, \$1.

"It consists of a series of questions on English and Continental Literature and contemporaneous events, with references to a well selected list of books from which the answers may be drawn. The plan is a good one, especially for training students to look up matters for themselves and to put the results into concise form."—*Literary World*, Boston.

**Morris—British Thought and Thinkers.** By GEORGE S. MORRIS, Ph.D. 12mo, cloth, \$1.75.

"It presents wise reflection, entertaining speculation, valuable literary criticism, and a large amount of interesting biographical matter, given with the skill of a practiced writer, and the force and authority of an able and powerful mind. It is a book of great value and deep interest."—*Courier*, Boston.

**Morris—Manual of Classical Literature.** By CHAS. MORRIS. 12mo, cloth, \$1.75.

"The book presents a more complete survey of classical literature than can elsewhere be found in the same compass."—*Scotsman*, Edinburgh, Scotland.

**Mathews—Getting on in the World; or, Hints on Success in Life.** By WM. MATHEWS, LL.D. 12mo, cloth, \$1.50; cloth, gilt edges, \$2; half calf, gilt top, \$3.50; full calf, gilt edges, \$5.

"It is a book of facts and not of theories. The men who have succeeded in life are made to divulge the secret of their success. They give vastly more than 'hints'—they make a revelation."—*Christian Era*, Boston.

**Mathews—The Great Conversers; and Other Essays.** By WILLIAM MATHEWS, LL.D. 12mo, cloth, \$1.50.

"One will make the acquaintance of more authors in the course of a single one of his essays than are probably to be met with in the same limited space anywhere else in the whole realm of our literature."—*Tribune*, Chicago.

**Mathews—Words; their Use and Abuse.** By WILLIAM MATHEWS, LL.D. 12mo, cloth, \$2.

"We heartily recommend it as rich in valuable suggestions to those who desire to cultivate accuracy in speaking and writing."—*Lutheran Review*.

**Mathews—Hours with Men and Books.** By WILLIAM MATHEWS, LL.D. 12mo, cloth, \$1.50.

"A storehouse of valuable information."—*London Morning Post*, England.

**Mathews—Monday Chats.** By C. A. SAINTE-BEUVE. Translated by WILLIAM MATHEWS, LL.D. 12mo, cloth, \$2.

"Such admirable biographical essays in so small a compass are nowhere else to be found."—*Edinburgh Review*.

**Mathews—Oratory and Orators.** By WILLIAM MATHEWS, LL.D. Cloth, 12mo, \$2; half calf, \$3.50; full calf, \$5.

"A mine of wealth, full of practical suggestions and information. Besides the value of the directions to a public speaker, the book abounds with sparkling anecdotes and gems of thought of celebrated authors."—*Record*, Phila.

**Mathews—Literary Style; and Other Essays.** By WILLIAM MATHEWS, LL.D. 12mo, cloth, \$1.50.

"Can be dipped into anywhere with the certainty of finding something good and something worth remembering."—*Transcript*, Boston.

**Raymond—The Orator's Manual.** A treatise on Vocal Culture, Emphasis, and Gesture, with selections for Declamation and Reading. By G. L. RAYMOND, M.A., Prof. of Oratory, Princeton College, \$1.50.

"The freshest, clearest, most complete and soundly philosophical work on a public speaker's training that it has been our fortune to meet. A faithful study and practice of the principles and examples of this book will result in a natural, graceful, and effective style of public speaking."—*Christian Union*.



**Rogers—The Waverley Dictionary.** An Arrangement of all the Characters in Scott's Novels, with Analysis, etc. By MAY ROGERS. 12mo, cloth, \$2; half calf, \$3.50; full calf, \$5.

"The selections are made with excellent judgment, and form a worthy muster-roll of the most immortal of all the Scottish clans."—*Appleton's Jour.*

**Robert—Rules of Order for Deliberative Assemblies.** By Major HENRY M. ROBERT. Pocket Size. Cloth, 75 cents.

"An exquisite little volume on parliamentary law. I would heartily commend the book to the student and to the statesman."—*Hon. S. S. Cox.*

**Taylor—Dulce Domum, the Burden of the Song.** By BENJ. F. TAYLOR. A gift book of exquisite beauty. Profusely illustrated by the best designers. Octavo, gilt edges. \$3.

"The poems deserve to take rank with those of Whittier in magic of description, and Holmes in their rhythmic melody. It is a most charming volume."—*Commercial Bulletin*, Boston.

**Taylor—Songs of Yesterday.** By BENJ. F. TAYLOR. Beautifully illustrated. Octavo. Full gilt edges, \$3.

"The volume is magnificently gotten up. . . . There is a simplicity, a tenderness, and a pathos, intermingled always with a quiet humor, which is inexpressibly charming."—*Transcript*, Boston.

**Taylor—Old-Time Pictures and Sheaves of Rhyme.** By BENJ. F. TAYLOR. Illustrated. Cloth, \$1.50; full gilt, \$1.75.

"I do not know of anyone who so well reproduces the home scenes of long ago."—*John G. Whittier.*

**Taylor—Between the Gates.** By BENJ. F. TAYLOR. Illustrated. 12mo, cloth, \$1.50.

"It is the richest, raciest, and most readable book of the kind that we ever read."—*Evangel*, San Francisco.

**Taylor—Summer Savory.** By BENJ. F. TAYLOR. Cloth, \$1.

"A delightful work, crammed full with brilliant sketches that combine piquancy, freshness, power, and humor."—*Record*, Philadelphia.

**Taylor—Pictures of Life in Camp and Field.** By BENJ. F. TAYLOR. 12mo, cloth, \$1.

"Each of these sketches is a gem in itself. One may search the annals of war from Tacitus to Kinglake and not find anything finer."—*Inter Ocean.*

**Taylor—The World on Wheels; and Other Sketches.** By BENJ. F. TAYLOR. Illustrated. 12mo, cloth, \$1.

"Few equal Mr. Taylor as a word-painter. He fascinates with his artistic touches, and exhilarates with his sparkling humor, and subdues with his sweet pathos. His sentences glisten like gems."—*Journal*, Albany.

**Welsh—The Development of English Literature and Language.** By Prof. A. H. WELSH. 2 vols., 1100 pages. Crown octavo, cloth, \$4; half calf, \$8; full turkey morocco, gilt edges, \$12. University edition, complete in 1 vol., \$3.

"As complete in its survey as it is attractive in style and manner."—*Critic*.

"The plan is excellent and the execution felicitous."—*Edwin P. Whipple*.

"The volumes, considered merely as a work of reference, must enter the library of every student of literature."—*Edmund Clarence Stedman*.

**Welsh—Essentials of English.** By A. H. WELSH. \$1.50.

"No notice within our brief space can convey anything like a proper estimate of this valuable volume. It will prove an invaluable aid to all who seek to be directed in their critical study of English."—*Christian at Work*.

**Welsh—Complete Rhetoric.** By A. H. WELSH. 12mo, \$1.50.

"It makes a philosophical study of the principles of procedure as found in the practice of the best writers—thus giving a practical grasp of the subject not to be gained from a memorization of the old rules of rhetoricians."

**Winchell—Pre-adamites; or, a Demonstration of the Existence of Men before Adam.** Together with a Study of their Condition, Antiquities, Racial Affinities, etc. With Charts and Illustrations. By Prof. ALEXANDER WINCHELL, LL.D., of the University of Michigan. 8vo, cloth, \$3.50.

"The work is popular in its best sense—attractive in style, clear in exposition, and eminently instructive."—*Popular Science Monthly*.

**Winchell—Sparks from a Geologist's Hammer.** By ALEX. WINCHELL, LL.D. Illustrated. 12mo, cloth, \$2.

"This superb work is of thrilling interest to every reader who has an intelligent desire to know more of this wonderful planet on which we live. It should find a cherished place in every family library."—*Home Journal*, Boston.

**Winchell—World Life; or, Comparative Geology.** By ALEXANDER WINCHELL, LL.D. Illustrated. 12mo, cloth, \$2.50.

"We know of no other work in which the reader can find a full, connected, and systematic presentation of the results of cosmical research that will compare with this."—*Popular Science Monthly*.

**Winchell—Geological Excursions; or, the Rudiments of Geology for Young Learners.** By ALEXANDER WINCHELL, LL.D. 12mo, cloth, \$1.50.

"Dr. Winchell's little book promises to do more than any other of the kind toward popularizing the study of geology."—*Boston Advertiser*.

**Descriptive Circulars sent on application. Books will be mailed, postage paid, on receipt of price.**















